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NEW YORK

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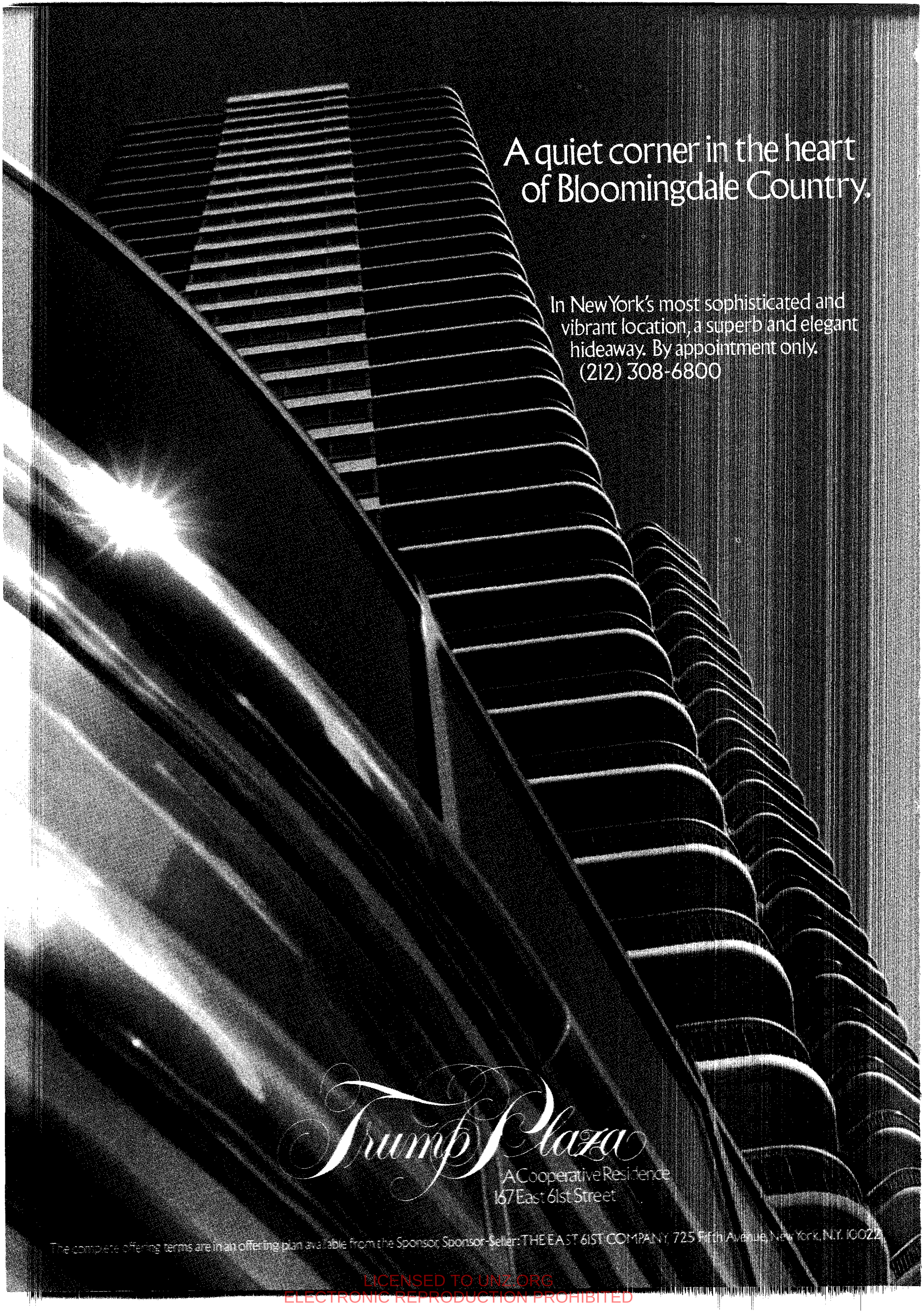
The woes of the Philharmonic and its leader • *By Peter G. Davis*



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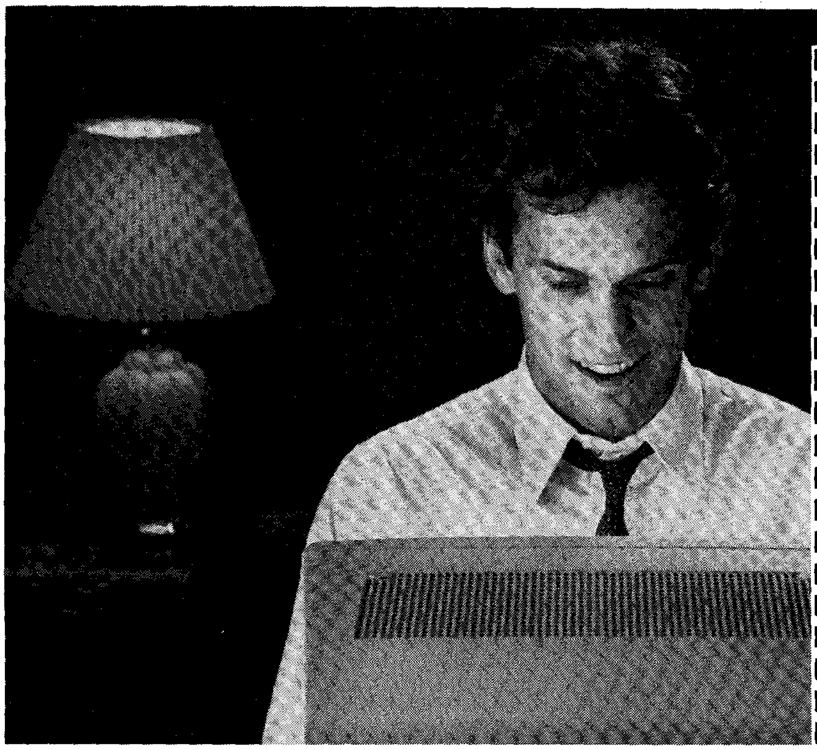

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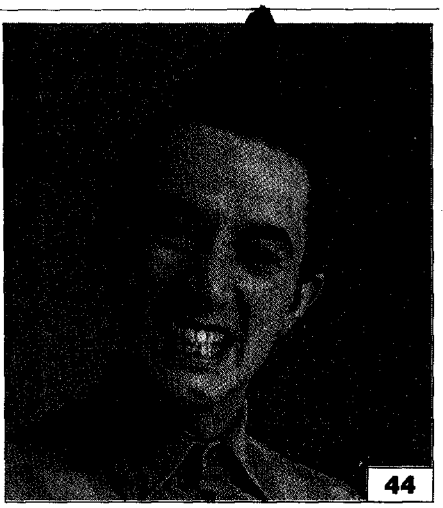
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Mehta Faces the Music
By Peter G. Davis

In 1980, two years into Zubin Mehta's tenure as music director of the New York Philharmonic, critic Samuel Lipman wrote that Mehta "has discovered no important new music, he has rediscovered no hitherto little-known music, and he has had no noticeable influence on the way anybody plays anything." It is criticism that many still believe to be true. According to another critic, Mehta has shown slight evidence of "sensitivity, introspection, or an original mind." Yet in 1983, the Philharmonic's management extended the conductor's contract until 1990, and Isaac Stern says that playing with Mehta is "like being surrounded by a well-loved, cashmere-lined silk glove."

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By Katharine Davis Fishman

To many, the American Museum of Natural History seems an unchanging shrine. "If you remember the elephants as a kid," explains the head of the museum's education department, "you know that, when you bring your kids, the elephants will still be there." While hundreds of thousands of children do visit the elephants each year, that's not quite the whole story. Last year, 50,000 adults attended the museum's lectures and performances, and director Thomas Nicholson considers its primary mission to be research, not exhibitions. Of the 35 million artifacts and specimens in the museum's 22 buildings, only 1 percent are on display at any time.

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After four years of bad ratings and worse reviews, *Saturday Night Live* is hot again. And Canadian Martin Short is the hottest comedian on the show. Short's creations run from sleazy defense lawyer Nathan Thurm to Nelson Hepburn, Katharine's hot-dog-vending cousin, to Ed Grimley, a "guy who never grew up." The last role comes rather naturally to Short. "In our family," he says, "there's always been that 'Ooooh!' where you want to leap in the air. A lot of families have it. Brothers do it in private. I do it on TV."

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Grooming: Hamid for Sibby Lynch.

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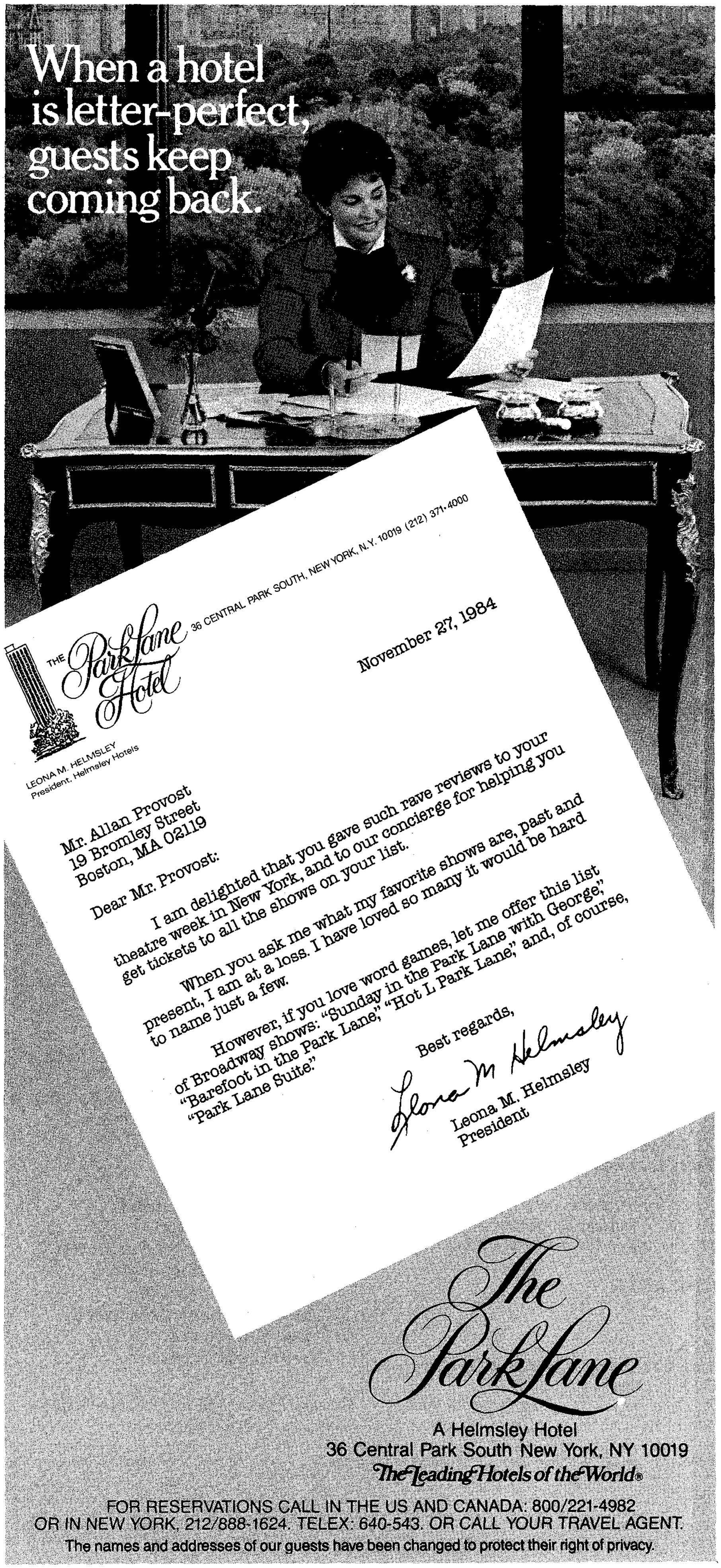

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November 27, 1984

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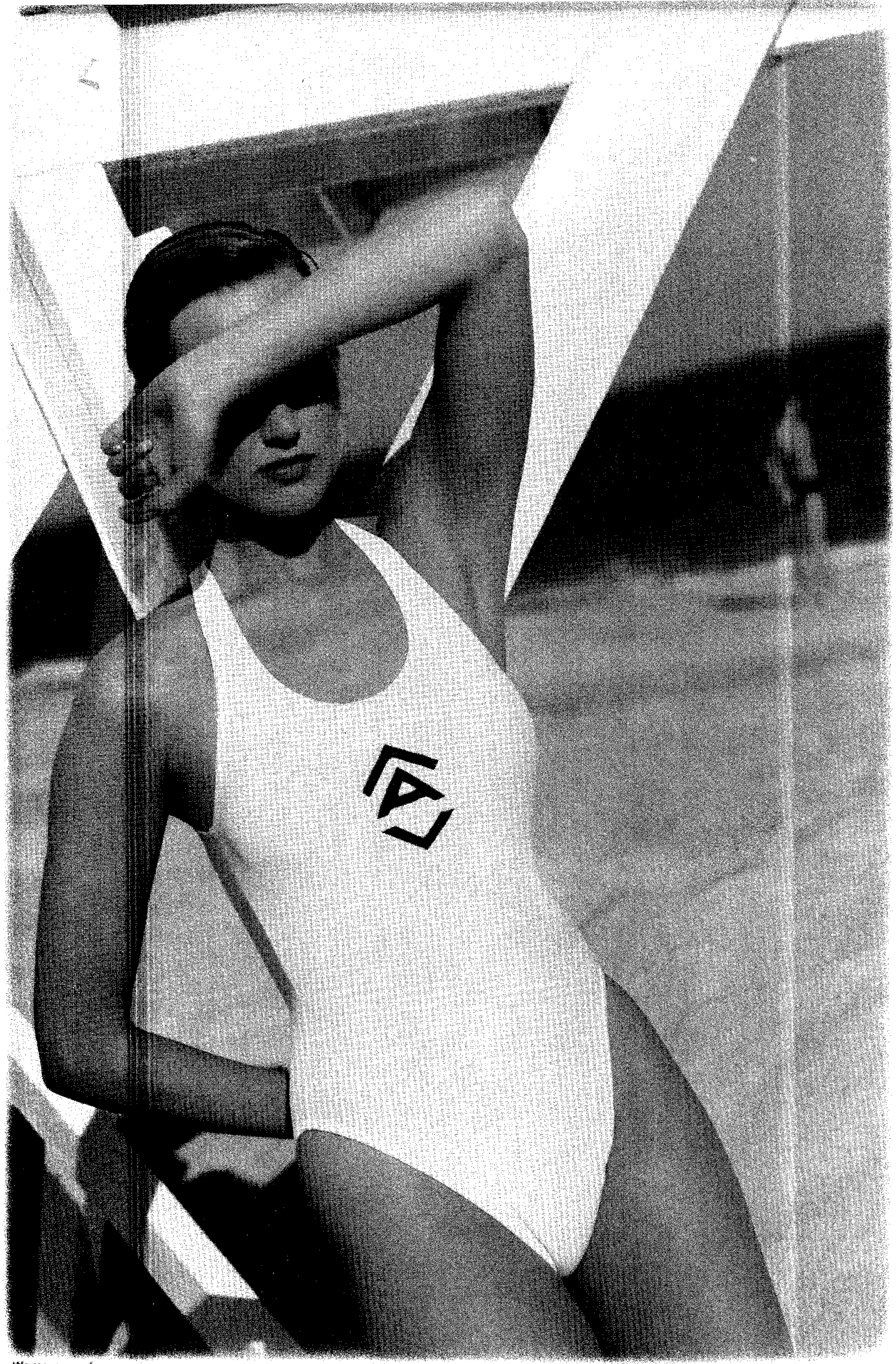

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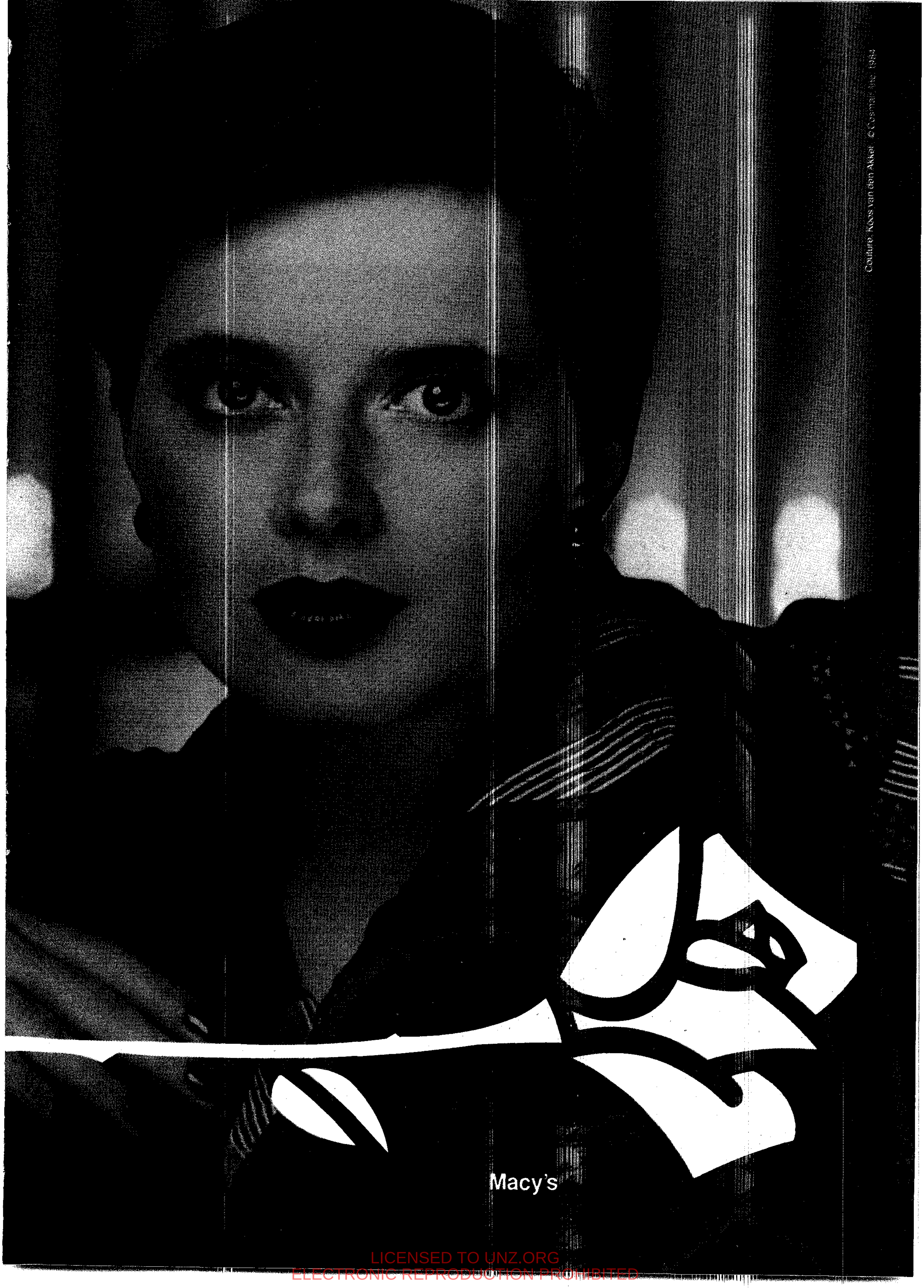

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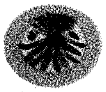

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LETTERS

'Pride' and Prejudice

Editor's note: In "Dented Pride" [December 3], Linda Wolfe told the story of the fatal shooting of Anthony Giani by Frank Magliato. Magliato killed Giani after a car in which Giani was riding dented Magliato's leased Ferrari. The article prompted a number of letters, including these two:

I HAD EXPECTED LINDA WOLFE TO BE more objective. The article is a presentation of the prosecution's case supplemented by a description of my socio-economic background and Anthony Giani's. Its title comes from the [assistant] district attorney's closing statement. Even the picture of Giani, looking nothing like the way he did that fateful night, is the one that was shown to the jury by the prosecutor to indicate his "good character." His background of violence and drug abuse, however, was kept from the jury in a legal ruling by a judge.

Since the D.A.'s theory was much more sensational and newsworthy, I can understand the slant of the story. But the inaccuracies, the statements taken out of context, and the omissions are unconscionable. Wolfe never mentions that my account of the incident is supported by my having passed lie-detector tests. The questions put to me addressed such fundamental issues as: "Were you in fear that Giani was going to use deadly physical force against you before the gun went off?" and "Did you have any intent to shoot or kill Anthony Giani?" The pre-trial judge ruled that the results of the lie-detector tests were inadmissible, and they were never presented to the grand jury or at the trial.

That these cocked-weapon accidents happen frequently is another relevant fact. Policemen, even with all the training they receive, accidentally discharge their weapons in similar life-threatening and stressful situations. In fact, to prevent accidents of this type, police departments in Florida and California have enacted regulations requiring policemen's guns to be mechanically altered so that the guns cannot be cocked. Again, a ruling by Judge Thomas Sullivan kept this and other details from the jury.

Curiously, little is said in the article about Donald Schneider, Giani's driver. That night, Schneider did the following: He left the scene of an accident, possessed and used drugs, possessed a deadly weapon, gave false statements to the police, and, according to a police report, assaulted a police officer. (He lunged at the investigating officer. It took two other detectives to subdue him. The officer received treatment in a nearby hospital.)

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*

The article states that the witnesses "noticed the man with the club hadn't raised his weapon." Los Angeles writer Lindsay Pyfer testified that Giani "had walked around the front of the station wagon" with the club, and "he had it up." Kim Winslow stated at the trial that he was looking in the opposite direction and that hearing the shot was what first made him turn around.

In the discussion of what happened after the incident, the article never mentions that I told [Eddie] Klaris I needed to get a lawyer before I could go to the police. Nor does it mention that over the next two days I tried to reach a lawyer recommended by my uncle but was unable to do so because he was away for the Jewish holiday; he testified to that at the trial. I finally found a different lawyer and went to see him at 8 A.M. Friday. He contacted the police later that morning and told them that we would go to the precinct on Monday, which we did.

Your discussion of the charge of depraved murder requires expansion. The Practice Commentaries of the New York Penal Law explain that this charge "embraces extremely dangerous and fatal conduct performed without specific homicidal intent but with a depraved kind of wantonness: For example, shooting into a crowd, placing a time bomb in a public place, or opening the lions' cage in the zoo." The facts of the case hardly fit this description. It wasn't until the next day, when a similar example was in the papers, that the [three] jurors realized their error and started their campaign to get the judge to order a new trial. In conjunction with their efforts, my lawyer and I made a motion to set aside the verdict. It was denied by the judge.

The article also states that I think "the Ferrari was the heart of the problem." I do not. I think that the heart of the problem was a lack of experience and training with firearms. You also state that "what bothers [me] most about it is that this wasn't even one of those $80,000 Ferraris." I am shocked and offended that you would print something like that taken totally out of context. What bothers me most is the death of Anthony Giani. It was a tragic accident that I will never get over. No one feels worse about it than I.

Finally, you refer to my optimism as if it were a serious character flaw that may have been responsible for this tragedy. That is absurd. I am an optimist and hope to remain one. I pray that I will always be able to look at the bright side of life. As Oscar Wilde once wrote, "We are all in the gutter, but some of us are looking at the stars."

Frank C. Magliato
Eastern New York Correctional Facility
Napanoch, N.Y.

AFTER READING "DENTED PRIDE," I FELT that I gained insight into the personality of Frank Magliato. Although I've never met him, I feel that the article painted a rather balanced portrait. I did, however, know the victim, and I do not feel that the same balanced treatment was accorded Anthony.

I had known Anthony Giani since he was twelve years old. I kept rather frequent contact with him until the day of his death. I do not propose that Anthony was a saint, and I am not a naïve clergyman who overlooks the evil others are capable of. I knew Anthony well; his worst side—which Linda Wolfe seems to characterize more than adequately—and his best side. I want your readers to know the Anthony Giani I, as a parish priest, came to know; he hardly seemed like the person referred to by some of the people quoted in your article. He was, in many ways, a typical city kid who had to struggle against many factors.

Despite the obstacles, Anthony was very much in touch with himself. I have never met a twelve-year-old boy who knew himself as well as Anthony did and who was more willing to admit when he did something wrong. In the year before his death, Anthony was making some honest attempts to change the direction of his life. He was in need of professional help and was beginning to acknowledge it when this tragedy occurred. Instead of suggesting Anthony Giani was merely a pariah, that we are better off without him, and that Frank Magliato did society a favor, perhaps we ought to lament as tragic a society that so quickly judges by its own standards of success and failure and so easily overlooks the values of the individual.

I applaud Judge Sullivan's objectivity, and I lament your publication's lack of objectivity. There seemed to be no attempt to contact those of us who knew Anthony Giani, but more than enough effort given to presenting Magliato as the victim and Giani as the criminal.

Rev. Paul L. Bochicchio
Campus minister
Roselle Catholic High School
Roselle, N.J.

INTELLIGENCER

BY MARY ANNE OSTROM

Mrs. Astor Argues Against Holocaust-Shrine Site

VERY QUIETLY, PHILANTHROPIST Brooke Astor is lobbying against the decision to locate the much publicized Holocaust museum in the U.S. Custom House at Bowling Green. And there are indications that some officials, including Manhattan District Attorney Robert Morgenthau, co-chairman of the museum commission, are listening.

Astor began her campaign after the federal government, owner of the 77-year-old Beaux-Arts landmark, chose the Holocaust proposal over one for a cultural center with potential space for a branch of Astor's favorite cause, the Public Library.

At a recent dinner, she told Mayor Koch she didn't think the flamboyant architecture and murals of the Custom House were "appropriate" for a memorial and museum of Jewish history. "The mayor said he agreed, but that she had to talk to Morgenthau," said a source close to Astor's staff. "I hear that other officials oppose a memorial there but don't want to seem anti-Semitic."

Linda Gillies, director of the Vincent Astor Foundation, confirmed Astor's remarks, and said her boss has now spoken to Morgenthau. Koch informed *New York* he hadn't told Astor he was *against* the memorial—only that "everyone has pointed out that there are problems with that site and there may be alternatives."

One of those is Battery Park City. The president of that state development, Sandy Frucher, said he is talking with Morgenthau and the commission's co-chairman, developer George Klein, about putting the museum on a three-acre site there. "We proposed this before," he said. "Now that they have one bird in hand, they're looking at our offer."

Does that mean the commission sees merit in Astor's case? Morgenthau's office referred queries to the commission's executive director, David Blumenfeld, who said he's personally committed to the Custom House because of its old-world ambience. Lease negotiations with the feds have begun, he added.

Big Ben: A Matter of Time

THE TV COMMERCIAL THAT SUGGESTS that London's Big Ben is kept on time by a Japanese-made Citizen quartz watch is not quite as accurate as either timepiece.

"We call the Royal Observatory's atomic clock at Greenwich every three days to check Big Ben," said Vic Shroot of the Department of the Environment, which oversees the clock. Still, the British approved the ad for America "because it was tongue-in-cheek."

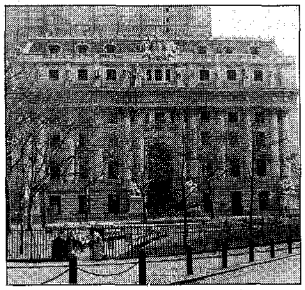
The commercial—in which an actor portraying Big Ben's timekeeper consults his Japanese watch as Big Ben bongs—passed muster with the networks here on the basis of an affidavit signed by the real timekeeper, Peter Elliot. Elliot *does* wear a Citizen—a $3,500 megaquartz the firm gave him. Steven Shindler of Citizen's New York ad agency, Levine, Huntley, Schmidt and Beaver, said the spot doesn't appear in Britain. "Citizen didn't want to be seen as exploiting a national monument there," he explained.

Spielberg and Miss Liberty

AMONG THOSE PLANNING TO CELEBRATE—and profit from—the Statue of Liberty's centennial is Steven Spielberg.

The director—who already has gremlins, poltergeists, and the soon-to-be-released *Goonies* to his credit—is planning his very first cartoon feature, for the occasion in 1986, says an executive working on the project.

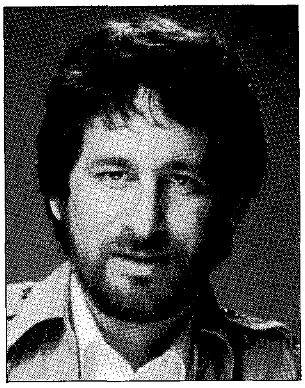
The story line has a group of "ordinary" mice immigrating to America at the turn of the century. Why rodents? "You couldn't have E.T. showing up there," said the executive.



Custom House: *Astor objects.*

Off Hour Waiti

Subway view: *Short circuit.*



Spielberg: *Animated mice.*

Subway Crime No TV Star

THE TRANSIT AUTHORITY'S MUCH TOUTED $1.2-million closed-circuit TV system in the Times Square subway complex may make you feel secure, but don't count on it to bring cops to your rescue. At the end of the year, 23 of the 143 cameras didn't work and, according to a T.A. log, 9 have been on the blink since August 1983.

"One camera that's still working had been pointed at a bench where people tend to sleep and get mugged. But someone moved the bench, and not the camera," said the law-enforcement source who told *New York* about the T.A.'s video problems. "Another is focused on a wood partition two feet away."

The camera system was installed in 1983 to scan the stairways, platforms, and passageway of the Seventh Avenue IRT and Eighth Avenue IND stations. Screens are watched by T.A. personnel, with a radio link to the police. The system was purchased over the objections of City Council President Carol Bellamy, who pointed out that crime *rose* 30 percent during a $500,000 video experiment at the Columbus Circle station.

"I'm no fan of closed-circuit TV," said Bellamy, who wants increased foot patrols. "Now I hear they don't even keep the cameras working. It's just typical of their disregard for passengers."

T.A. spokesman Edward Silberfarb called the number of blank screens "not inordinate," explaining that there has been a dispute about whether they are still under warranty. At press time, he said three had been fixed. "Maintenance," he added, "is in the process of being taken over by the T.A."

Photographs: top, Fred McDarrah; bottom, Steve Schapiro/Gamma-Liaison.

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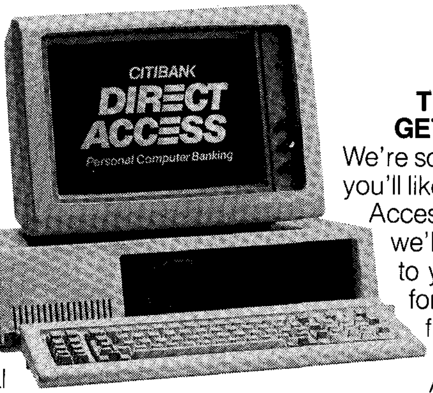

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LAPPING IT UP

The New Midget Computers

ROSE GOLDEMBERG, WHO WROTE THE recent television movie *The Burning Bed,* takes her computer to bed with her. When nocturnal inspiration strikes, she just switches on her trusty little Epson Geneva and starts typing. "I think computers are wonderful. They put your mind up on the screen almost as fast as you can think," says Goldemberg, whose next project, already begun on the Geneva, will be a movie about Manhattan bag ladies.

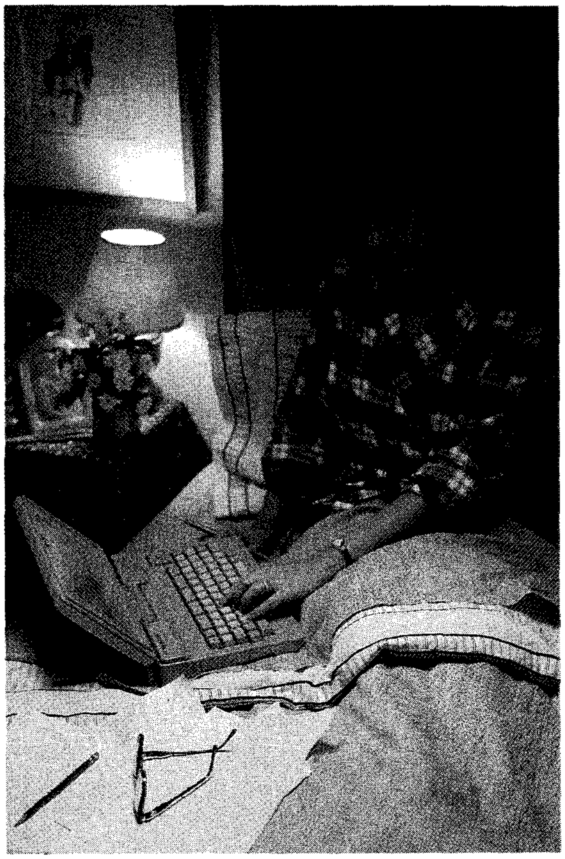
Until recently, sharing such intimate personal space with a computer would have been uncomfortable, if not impossible: Try cuddling up with an IBM P.C. Even the appealing Macintosh isn't exactly lissome. But lately, computers have been shaping up: The newest battery-powered models are small and slim enough to fit in a briefcase yet pack a surprising amount of punch.

More than ten years ago, Alan Kay, the visionary usually credited with inventing such Macintoshy devices as icons, menus, mice, and windows, dreamed up a computer called the Dynabook. This notebook-size machine would be jam-packed with user-friendly details—from a touch-sensitive screen to great graphics.

A true Dynabook is still a dream. But today, if you walk into Wolff Computer on the Upper West Side, you'll see at least three current interpretations of the concept—from Epson's $899 Geneva to the Data General/One, which starts at close to $3,000 and has the first full-size, 80-character-by-25-line liquid-crystal display (LCD) screen.

And more are on the way. At Comdex, the industry's major trade show, Texas Instruments, NEC, and Sord all introduced lap machines that should be in the stores by February. Just last week, Tandy announced an update of the popular Radio Shack Model 100 (voted best product of 1984 by the industry journal *InfoWorld*). The Model 200, available in Radio Shacks nationwide in March, sells for $999 and has a 40-character-by-sixteen-line screen. And even Big Blue (IBM) is expected to enter the market shortly with the much rumored "Clamshell," perhaps creating a de facto standard for the pint-size machines as it did for personal computers. (Also in the offing—IBM's "Attaché," a sleek portable with a gorgeous gas-plasma display.) Many others are said to be waiting in the wings. And lap computers even have their own magazine, a brand-new monthly called *Pico,* published in Peterborough, New Hampshire.

Physically, the new lap computers are all variations on the same theme—flat plastic boxes that open to reveal a silvery screen. They fall into two different categories. Hewlett-Packard, Data General, and Texas Instruments are selling full-blown personal computers shrunk down to briefcase-size or smaller, with price tags equal to or greater than their desktop counterparts. NEC, Tandy, and Sord have taken the low-end road with scaled-down portables at scaled-down prices—$1,500 or less.



Strange bedfellows: *On line for nocturnal inspiration.*

The key element here is the screen. Think of an enlarged digital-watch face and you'll get the idea—except that these charcoal-gray characters are much paler. Engineers will tell you that LCD's as large as computer screens are a technological breakthrough. The problem is they're very hard to read. Gray flannel is nice for men's suits—not for computer screens. But better, brighter, higher-contrast LCD's—including color models—are on the way and could be available by the end of this year.

"There's no such thing as a perfect portable today," says Lotus Development chairman Mitchell Kapor. "There are lap computers I would happily use, but I just couldn't recommend any of them without some reservations." So, whether you choose a bigger or smaller screen, disk drives or ROM-based software, more or less expandable memory, a built-in or add-on modem depends on what you need and are willing to pay.

At just under ten pounds, the Data General/One claims to be the world's first truly portable, battery-operated, IBM-compatible personal computer. Among its innovative features are a full-size 80-character-by-25-line screen and a built-in 3.5-inch disk drive. The Data General/One is an IBM clone, clearly aimed at the Fortune 500 gang. This computer starts at $2,895 (with 128K RAM), and to get the maximum memory could cost as much as $4,692. The Data General/One sets the standard for tiny computers that emulate full-size machines. It has also created a library of IBM-compatible software on 3.5-inch disks.

But it has some flaws. Its LCD screen is so shiny that you may find yourself staring at your reflection instead of your data. And a key design element has been overlooked—the ability to tilt the screen for a better viewing angle.

Texas Instruments' Pro-Lite weighs 10.5 pounds and comes with a 3.5-inch disk drive and 256K RAM. It also has a full 80-character-by-25-line screen, but this one tilts. With one built-in 3.5-inch drive, it sells for $2,995. The Pro-Lite is MS-DOS-based but not totally IBM compatible. Rather, it is compatible with

Glossary

Menu: List of functions.
Icon: Pictogram of function in the menu.
Mouse: Hand-held controlling device.
Window: Inset in the screen.
RAM: Random-access memory.
ROM: Read-only memory.
MS-DOS and CP/M: The most widely used operating systems.

Photograph by Don Hamerman.

all T.I.'s other hard- and software.

In the same price range but with a smaller screen is the Hewlett-Packard HP 110. When it came out last spring, the HP 110's sixteen-line LCD screen was twice the size of previously available screens. This nine-pound MS-DOS-based machine has a built-in 300-baud modem and comes with 272K RAM. Instead of disk drives, the HP 110 has software written right into its ROM chips—including a personal-applications manager, a word processor, and Lotus 1-2-3. The basic machine sells for $2,995.

For people who want less computing power at a more affordable price, Epson's Geneva, NEC's Starlet (PC-8400), Sord's IS-11C, and Tandy's Model 200 provide several choices. Epson's Geneva, at under four pounds, is a favorite among writers. It's only got an eight-line screen, but it is relatively legible—and it tilts. At $995, the computer comes with three ROM-based MicroPro software packages for word processing, accounting, and scheduling, and Supercalc and DBase II will soon be available. It comes with 64K RAM, 32K ROM, and a micro-cassette recorder for extra storage.

At the same price, NEC's 4.7-pound Starlet differs from the Geneva in several respects. It has an 80-character-by-sixteen-line screen (though it tilts, it is actually not as clear as the Epson's). Unlike the others, which are relatively limited, the Starlet can be connected to virtually any printer and comes with a built-in 300-baud modem. Like the Geneva's, its software is ROM-based, and includes Wordstar, a spreadsheet, a filer, and a telecommunications program. It comes with 64K RAM and 96K ROM. Both the Geneva and the Starlet have a built-in CP/M operating system.

Sord's Model IS-11C is a full-screen (80-character-by-25-line) lap computer. The 6.5-pound machine has ROM-based word-processing, communications, and management software. It comes with a built-in 300-baud modem, 72K ROM and 80K RAM, and micro-cassette storage. Initially priced at under $1,500, the machine could be discounted before it hits the stores in February, according to Sord spokesman Takayoshi Kurokawa.

Radio Shack Model 100 fans—a diverse bunch ranging from journalists to musicians—will probably flip for the new, improved version. Besides a bigger tilt-up display (40 characters by sixteen lines), its software and memory have been expanded. Now it has formatting and search functions for the Text mode, MultiPlan, and enhanced calculator and telecommunications programs. It includes 24K RAM and 72K ROM. Tandy may also offer a ROM-based-software library. Some other good news: Both Tandy (Radio Shack) and NEC have discounted their early models to $399.

Despite the wave of new products, analysts are not exactly raving about lap computers. "Right now, they're just high-tech toys," remarks Yankee Group's Chris Christiansen. Even Future Computing, a market-research firm, which forecast that these midgets would snare 38 percent of the portable-computer market this year, has revised its outlook. "Who wants one of these machines at a higher price tag than a desktop model?" asks analyst John Hemphill, who predicts that in 1985 a mere 450,000 units will be shipped, compared with 3.2 million desktop machines.

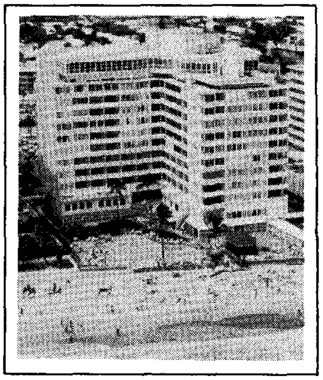
But the people who use these miniature marvels paint a totally different picture. "I can honestly say that these minimachines change the quality of your life in terms of efficiency," says New York consultant Richard Perl, who takes his Geneva with him everywhere. And Data General owner Richard Massey, a municipal investment banker at Matthews & Wright on Wall Street, says, "Now I can take all my files with me, work them up, print them out, and present them to my client right on the spot."

Some people believe that these cute little computers will create a new fashion trend. Quips Steve Ditlea (editor of *Digital Deli,* a book on computer lore), "These could be the Virginia Slims of computing."

But I like Mitchell Kapor's vision best. He believes we'll see a Dynabook by the end of the decade and that this incredibly high-tech machine will appear almost low tech. "Imagine just writing on the computer screen with any old pen," says Kapor. "No more keyboard." A real electronic notebook on your lap.

Best Bytes

Look It Up: IF YOU'RE THINKING OF buying a computer, a good place to start comparison shopping is the *Omni Complete Catalog of Computer Hardware and Accessories.* The opening section provides some perspective and practical advice. After that, the book gets down to basics—a chatty, up-to-date shopping list of available hardware and peripherals conveniently broken down by price. In the under-$1,000 section, you'll find everything from the common Commodore 64 to the lesser known Jupiter Ace. Small-business computers in the $2,000-to-$3,500 range include Epsons, Apples, and Eagles. There's also a section on portable and lap computers. Finally, there's a guide to the maze of available modems, printers, mice, and add-on boards. This catalogue is highly compatible with the *Omni Complete Catalog of Computer Software*—mini-reviews of nearly 1,000 programs. Each is $19.95 (hardcover) and $13.95 (paperback) from Collier Books, Macmillan Publishing Company, 866 Third Avenue, New York, New York 10022 (702-2000).



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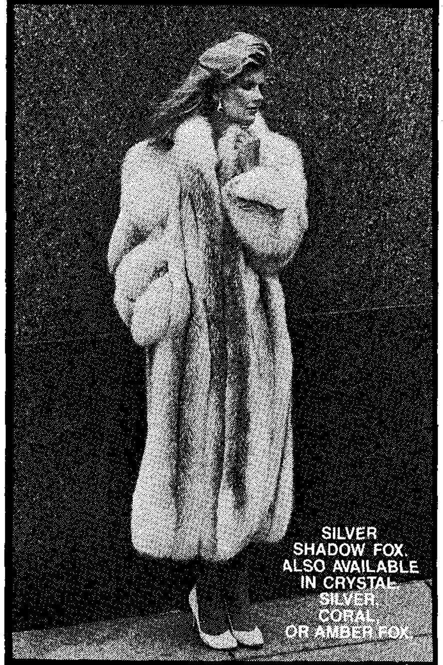
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The Bottom Line/Dan Dorfman

WALL STREET WEAK IN REVIEW

Losing Propositions

HERE'S A SUREFIRE WAY TO LOSE A buck—and fast. Just run out and buy most of the stocks recommended by the guests—the market experts—on *Wall Street Week,* the national public-television show hosted by Louis Rukeyser that's one of the nation's largest sources of investment advice.

In fact, in one recent period, you not only would have lost money if you'd heeded the advice of these *WSW* experts but you'd have lost more than twice as much as the market as a whole.

This surprising disclosure is revealed in preliminary, unpublicized findings covering the track record of stock recommendations by *WSW* guests from April 1983 to November 1983. The complete findings, spanning a year of stock picks between April 1983 and May 1984, will be made public January 18.

The study was conducted by *Market Logic,* a well-regarded biweekly investment newsletter out of Fort Lauderdale. The methodology was simple: The prices of the stocks were compiled from three weeks before they were recommended to various points up to a year later. This is the third analysis of *WSW* undertaken by the folks at *Market Logic,* and its findings are clearly the most devastating yet.

They show that for most stocks recommended by a *WSW* guest the price rise is so short-lived as to virtually rule out any legitimate reason for buying. As *Market Logic* editor Norman Fosback bluntly puts it, "There is such a fleeting opportunity for profit that it's downright risky for the public to play these stocks."

Actually, the study's preliminary findings show that if one were to play a contrary role and sell the *WSW* stock tips short—that's a bet on a falling rather than rising stock price—the chances of making money would be excellent.

For example, the worst stock picker in the preliminary study, Lee Isgur, Paine Webber's leisure-time specialist, chose six securities on July 8, 1983—all of which declined in the ensuing twelve months. Their declines ranged from 29 percent to 48 percent. Isgur's biggest losers were Commodore International, which fell from 51 to 26⅝ (it recently hit a low of 16¼), Golden Nugget (16½ to 10⅞), and Warner Communications (27¼ to 18⅞).

If a *WSW* watcher had invested, say, $10,000 in Isgur's stock selections, twelve months later his capital would have been worth only $6,650. That's a decline of 33½ percent—which is about two and a half times greater than the market's overall decline in the same period.

Patrick Kildoyle, the portfolio manager of the First Investors Discovery Fund, was another big loser. Kildoyle, who focuses on low-priced, undiscovered stocks, was hit with huge losses of 30 percent to 44 percent on such securities as San Carlos Milling, Atlas Consolidated Mines, and Intermedics. A one-year investment of $10,000 in Kildoyle's six stock picks would have dwindled to $7,190—a loss of over 28 percent. What makes this showing particularly disastrous is the overall market performance in the same period; the market was up 1.6 percent.

Rukeyser on the set: *A discouraging record on stock tips from guests.*

Another lemon: Greg Smith, Prudential-Bache's research director. His four stock selections, sparked by a 48½ percent loss in MCI (from 15¾ to 8⅛), produced an overall drop of 14.7 percent. That was way above the market loss in the same period of just over 1 percent.

Not everyone was a dud, but even the winning performances were hardly inspiring. A modest gain was recorded by John Templeton, the respected head of the various Templeton funds. He was the best performer of the lot. Templeton picked four stocks, three of which fell in price. But the one that went up, Teledyne, bailed him out. In the year following his recommendation, Teledyne shot up over 100 points—from 163⅛ to 274½. So Templeton wound up with an overall average gain in his stock picks of 5.4 percent. In the same period, the market fell just under 4 percent.

John Mendelson, Dean Witter Reynolds's technical guru, and Penny Dobkin, a portfolio manager for Fidelity Management & Research, were the runners-up, with modest gains of over 4 percent.

Thus, anyone could have outperformed the best of the *WSW* guests by simply putting his money in a bank C.D. or money-market fund.

To put the latest showing by *WSW* guests in perspective, let's look at the three *Market Logic* studies. The first two, undertaken in 1981 and 1982, came up with largely the same conclusions. These studies found that the majority of stocks recommended by *WSW* guests rose moderately in the two weeks before the show was first broadcast, on a Friday night. Then came the big reaction—a sharp jump the following Monday. In the ensuing two weeks, though, the stocks were unchanged from the Monday highs posted right after the show. And six weeks after that, the stocks had lost all the gains they had racked up before and after the show. Thus, after eight weeks, the stock prices were basically unchanged, making the *WSW* tips a non-event.

The latest study, however, shows a marked change—a big deterioration in *WSW*'s clout and an abysmal record of picking winning stocks. Moreover, it shows that there is great risk in buying the stocks—even if you could do so on the Friday before the show.

Market Logic's preliminary findings cover 127 stock recommendations by twenty guests. (The study does not cover the stock selections of *WSW*'s rotating lineup of panelists.) The full year's results, I'm told, pretty much run along the same lines. And the trends are unmistakable.

For starters, the *WSW*-recommended stocks are now losing their accumulated gains at a much faster clip—just two weeks after the show. In this latest study, the Monday rise after the show is cited by Fosback as the usual high for the stocks. To profit from *WSW*, he says, you practically would have had to know what was being recommended before the show was broadcast and buy the stocks at that point with virtually no commissions.

In other words, pull a Houdini.

Here are *Market Logic*'s findings: Eighty-two of the 127 stocks were higher on the Monday after the show than they had been three weeks before the show. One week after the show, though, only 58 were higher. And one year later, only 42 were up.

So a year after they had been touted as stocks to own, 85 of them—more than two thirds—had skidded to lower prices.

In fairness to *WSW*, it should be noted that the year following the various stock recommendations was in most cases a year of declining stock prices. And most stocks go down in a declining stock market.

But the startling fact is that the 127 stocks, representing the selections of twenty guests, fell at an average rate almost 2.3 times greater than the overall market decline. And this is despite the fact that many of the selections had a big plus going for them—the sponsorship of major brokerage houses.

The average year's decline for the stocks was 11.4 percent. In the same period, the market (as typified by an index covering all listed securities) fell just 4.9 percent. Moreover, fifteen of the twenty guests—that's 75 percent—showed overall losses in their stock picks.

Why such a bum performance by *WSW* guests? Several market pros, including a veteran *WSW* panelist, suggest the fault could lie with the show's preference for guests whose industries or investment strategies are strongly in vogue. By the time the guests are booked and their stocks finally recommended, these experts say, most of the equity gains have already been realized.

"The mistake [in picking guests] could be in following the trends rather than in trying to intercept them," the *WSW* panelist told me.

Rukeyser reacted angrily when I mentioned Fosback. "I do not believe in his work," he said. "It's of dubious validity; he does it only for publicity purposes, and I'm not going to comment." Rukeyser did complain, though, that Fosback has refused to send him his findings so they could be analyzed.

Fosback's surprised reaction: "I'd be happy to do so; he has just never asked."

WSW, incidentally, is a show with which I have considerable familiarity. I had been a panelist—never a selector of stocks, though—for almost nine years, prior to resigning last June to pursue other media activities.

New Questions on Pickens

Pickens: *Mesa man.*

CORPORATE RAIDER T. Boone Pickens Jr., the wily chairman of the Mesa Petroleum Company of Amarillo, Texas, may find himself embroiled in a hot new controversy: the possible use of inside information by friends and associates to capitalize on Pickens's pursuit of big-name oil companies.

In the aftermath of its successful fight to ward off an unwanted takeover by a Pickens-led group, Phillips Petroleum scrapped its suit accusing Pickens of tipping off friends, Mesa officers, and members of the Amarillo Country Club of his impending plans to acquire stock in major oil companies.

Pickens has vehemently denied these charges, characterizing them as "completely without merit." But the entire affair may not be over.

I've learned that at least one director of Mesa, Harley Hotchkiss, and at least three members of the Amarillo Country Club—of which Pickens is a member—have traded in the securities of Pickens's corporate-takeover targets. The precise timing of these trades could not be immediately determined, but it is understood that some produced huge profits.

The club members are James Besselman, an Amarillo attorney and a friend of Pickens's who has represented him in personal matters; William Ware, executive vice-president of the Amarillo National Bank; and Walter Watkins, an Amarillo doctor. Harold Watkins, Walter's brother and a dentist, is one of Pickens's closest friends.

The securities—said to include both stocks and options—are understood to be General American Oil (later acquired by Phillips); Cities Service Company (bought by Occidental Petroleum); Superior Oil (acquired by Mobil); and Gulf Oil (now part of Chevron).

When I asked Besselman about the trades, his response was sharp. "I'm not going to answer your question," he said, "and you and all the rest of the people like you can go to hell." The next sound: a loud telephone click.

Hotchkiss was at least civil. He told me he had never traded on tips or inside information, but he declined to say whether he had ever been active in any of Pickens's takeover targets.

Ware's reaction: "I have nothing to say."

Dr. Walter Watkins refused to respond to a phone inquiry.

The revelations of these securities purchases—if any are deemed illegal—could spark an expanded probe by the Securities & Exchange Commission of possible insider-trading abuses in Pickens's takeover targets.

The SEC doesn't comment on investigations, but I've learned that early last year the commission launched a probe into the trading in stocks and options of General American Oil. And in March, the SEC subpoenaed and questioned a group of current and former Mesa personnel, including present treasurer David Batchelder and Mesa company pilot John Andrew Stone.

What, if anything, the SEC could turn up in a trading investigation into Pickens's corporate-takeover targets is anybody's guess. But it's known that there have been consistent leaks of Mesa purchases of such companies' shares—characterized repeatedly by a hefty run-up in stock prices prior to public disclosure.

Pickens's reaction to all of this? The usually publicity-hungry Pickens refused to be interviewed.

Life at a Price

YOU'VE HEARD OF WALL STREET BULLS and Wall Street bears. How about Wall Street ghouls?

In a recent research commentary, the Big Board brokerage firm of Wertheim & Company sought to minimize the effect of the poison-gas disaster on Union Carbide's profits. The death toll at Union Carbide's plant in Bhopal, India, is close to 2,500.

According to Wertheim's calculations, given an Indian's average per capita yearly income of $200 and a life expectancy of 51 years, a working-life income of $7,000 can be derived. So as Wertheim figures it, even if one assumes a total of 10,000 people were killed, blinded, or otherwise permanently incapacitated, the total financial burden at $7,000 per victim—or $70 million—would not affect Union Carbide much, even if it were not covered by insurance.

Obviously, Wall Street has to put a tag on everything, but there's a point of good taste. And not everything can be measured in terms of dollars and cents. ■

Photograph: the New York *Times*.

On Madison Avenue/Bernice Kanner

TWO FOR THE MONEY

Money problems: *Financial "correspondence courses" can drive a body to distraction.*

Program Notes

IF I EVER AGAIN FALL FOR A FINANCIAL program that promises to make me rich, more productive, or economically savvy, remind me about the folly of the winter of 1984–85—when I bought some very deftly written pitches indeed. Without their programs, the persuasive letters insisted, I could not hope to prosper.

One, from Hume Financial Education Services, pledged that with its Successful Investing & Money Management course, I'd learn to handle money effectively—"perhaps for the first time"—with resulting "financial independence, peace of mind, and perhaps the life [I've] always dreamed of."

Hume billed itself as a "realistic prospectus for acquiring at least $1,000,000 without risking everything [I've] worked for. . . . The knack for making money," it claimed, "is not 'luck' or an inborn gift. It is a *skill*. And, like any other skill, it can be learned." Heretofore, trial and error in the "school of hard knocks" has been the sole educational opportunity. But now, for people without the time or the funds to enroll in that school, there's the Hume program—a kind of correspondence course for money lovers.

Numerical fancywork in the encyclopedic pitch whetted my appetite. A 30-year-old who socks away $119 a month at 13 percent interest can retire with over $1 million, it said. And those who have broken through that age barrier, who salt away more than that at over 13 percent and master some investment tricks too—why, they're on their way to membership in "the exclusive 'millionaire's club' " well before retirement.

Another pitch, from Xerox Learning Systems, aimed at my Achilles' heel (I'm a sucker for anything that's risk-free) and harnessed all the buzzwords in the corporate lexicon to entice me to sign on. "Field test a remarkable new product totally at our risk," the appeal began. The product? Working Smart, an "ingenious, new business communications system" that "seems destined to have a major influence on practically every phase of commerce in the United States."

Company president John Franco invited me—along with other specially selected "highly placed executives"—to get in on the ground floor. It's "like nothing you've ever seen before . . . a totally new kind of business service—an ultra-sophisticated, interdisciplinary Executive Advisory System which will be offered by invitation only to the most influential and successful executives." Working Smart, he wrote, will provide them with the information they need to do their jobs and "to enjoy the fruits of [their] labor to the hilt" as well.

It was clear to Xerox Learning Systems that—with top executives having to wade through approximately 200,000 words of business-related reading a day—"a drastic and bold remedy was required that would enable [them] to free up their time without sacrificing productivity." "Easy-to-leverage" tips would "cut through the jabberwocky" and bring me up to date in plain language—just as they update the brass at 417 of the Fortune 500 companies (a statistic of which the sales pitch reminded me more than once). "We spotted the need . . . did the good research . . . and came up with the answer," Franco went on. "We worked like Trojans to deliver on that answer and frankly, we love the new product we have wrought. But now, we have to wait . . . for you to tell us 'yea' or 'nay.' "

I say "yea" to both programs, spurred on by the assurance that no salesman will call, no one will bug me. And how could the miracles Xerox described *not* be worth the $95.76 annual fee, or Hume's money-making course its $10 per lesson (there are 29 in all)? Who could think of canceling?

I could—soon after receiving both programs and realizing that one actually *isn't* worth the money—and the other isn't worth even a look-see.

Working Smart—the touted panacea that promised "ongoing solid counsel . . . specifically geared to help a top executive like you take care of baby"—turns out to be a sixteen-page compendium of generalities, self-tests ("How Safe Is Your Job?"), old news ("Sizing Up the New Frozen Gourmet Dinners"), and, in lieu of ads, unedited product pitches from two competing manufacturers.

The "High Payoff" section of the first "issue" is a road map to getting along at a new job. "Explore the new culture as though you were a sociologist or an anthropologist. . . . Make as many contacts as possible throughout the organization. . . . Locate the sources of power in the organization. . . . Ask questions." In short, the kind of information any "highly placed executive" would have mastered long before reaching the top.

Xerox's "Field Dispatches" and "Reality Check" sections are billed respectively as up-to-the-minute reports on what's really going on out there and why, and a forum for debunking myths. In the second issue, the former turns out to include a recap of a long-released Conference Board survey, a warning to management that "little hassles" like "fear of having offended . . . the boss" or "not being allowed to personalize work space" have "a surprisingly negative impact on productivity by triggering low-grade anxiety in employees," and the sobering

Illustration by Keith Bendis.

"After my miscarriage, one of your articles
helped me appreciate what I had rather than what I lost.
Now I have even more: another child."

LaDonna Bates, Pittsburgh, Penn., Digest reader.

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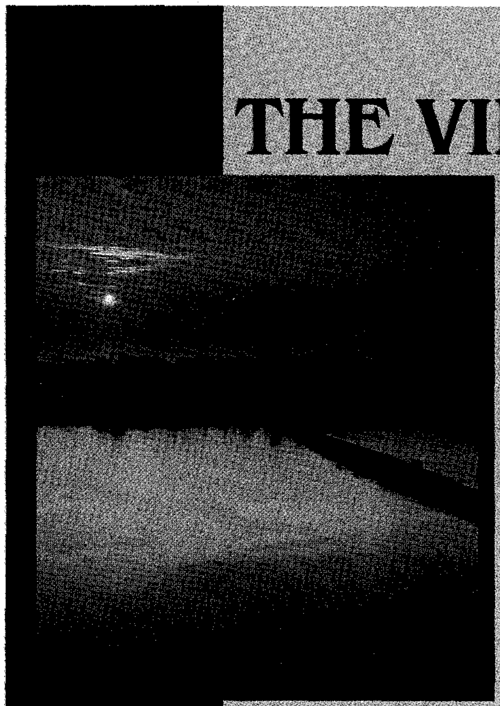

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news that the average business letter costs the company $8.10 to send. The latter section is an interview with former ITT chief Harold Geneen. There's also a conversation with a "hitter" about his life-style, a Q. & A.—anonymous executives talking about the price of their success—and an essay on whether one gets ahead faster by hopping around or staying put.

Contrary to the claims of the program's pitch, I have seen profiles like these before—not to mention the alleged "breakthrough" material. In fact, I've seen them and passed them by as nonessential sociological baggage. There's little here that an executive wouldn't have learned on his way up, and nothing that the reader of the regular business press—the *Wall Street Journal, BusinessWeek, Fortune,* or *Forbes*—wouldn't know from far more diverting dips into those pages.

The Hume program is another story. One of its distinctions is that its contributing experts are rich, "among the most successful and respected players ever to enter the investment arena," and indeed, it sports such illustrious names as William Simon, Louis Rukeyser, and Morton Shulman on its advisory board. And the lessons turn out to be a comprehensive guide to the complex financial world. But for all its insights, the Hume material is little different from what you'd find in a stack of $19.95 hardbacks—or, for that matter, in Andrew Tobias's $3.95 paperback *Still the Only Investment Guide You'll Ever Need.*

The course opens with the kind of advice one reads in women's magazines. In lesson No. 1, charts illustrate how compound interest accumulates, and boldface type in the margin advises, "Remember, every little bit you can add to your savings will compound over time into significant amounts." There is other obvious advice: Watch out for credit-card charges of 18 percent or more. And, in lesson No. 2, no tax shelter is a good tax shelter unless it's also a sound investment, and never pay today any tax you can put off until tomorrow.

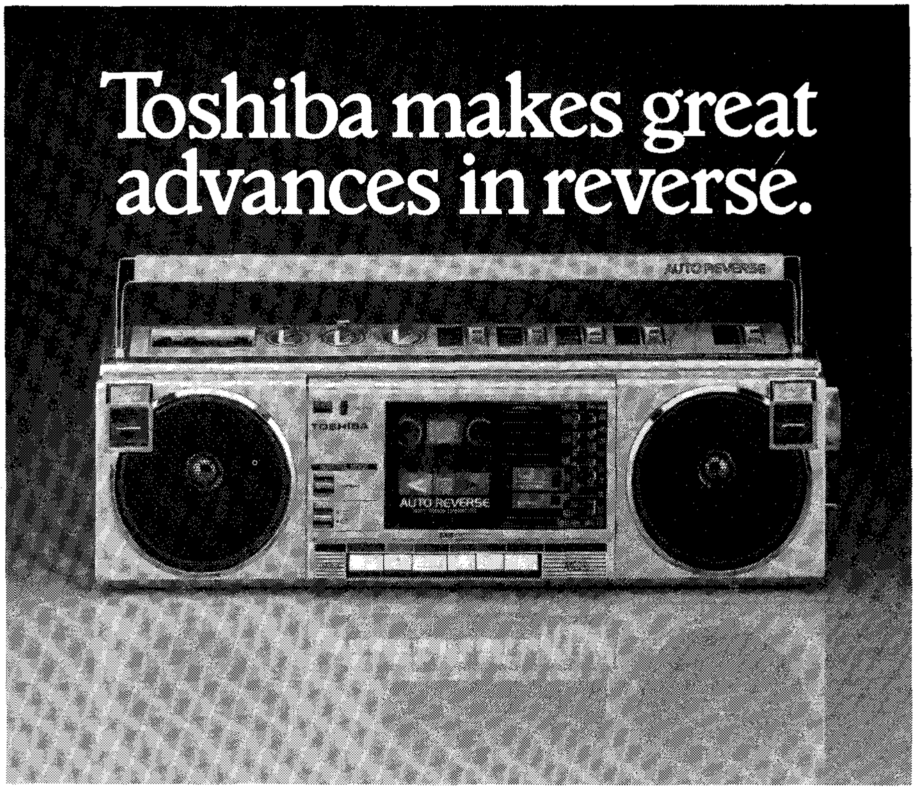
But the simplistic counsel soon gives way to headier stuff: how to calculate a marginal tax rate, benefit from giving stock to charities, or sell property by installments to ease the tax crunch; when it pays to use a loan for investment purposes; and when deferred-compensation or salary-reduction plans serve as perks.

The Hume program requires planning as meticulous as Machiavelli's. Before calling a broker or moving a dime, the student must decide how much money is necessary to achieve the result he's working toward (which presupposes that he knows what $1 million will buy in 2010). Picking stocks à la Hume is equally complicated. First, you identify your priorities. What's most important—protecting capital, providing cash income, attaining growth, or some combination of the three? Then you decide how much you want to invest. Next, you determine what level of risk and rate of return you expect. Finally, you decide how much money you want to consign to a single investment. If your nest egg is intended to provide cash income, and you don't want to risk more than, say, $1,500 per investment, Hume sends you to the yield column of the stock page to circle stocks yielding 8 to 10 percent. You narrow those down to ones selling for $15 or less (so you can buy an even-lot share of 100) and make your choice.

The first lesson is fun and I think I've understood everything—until I get to the review problems. They are like taking the math SAT's all over again. In one problem, I have to compare the results—for a taxpayer in the 40 percent bracket—of investing $1,000 a year for 25 years in a C.D. and in an IRA (both at 10 percent). In another, I get to puzzle over the difference between municipal bonds at 6 percent and corporate bonds at 9 percent. Then the real killer: To achieve growth with a return of 10 to 12 percent on an outlay of $5,000 per opportunity, what investments should I consider? I have to cheat and peek ahead to learn that I should consider growth stocks of up to $50 per share, equity in real estate, convertible bonds, second mortgages, commodity contracts, stock options, coins, and currency.

One review problem in the ensuing chapter—on comparing taxable and nontaxable investments—leaves my eraser a mere nub of its former self. You're in the 40 percent tax bracket and thinking of buying a tax-free bond yielding 9 percent. What would you need to earn on a taxable investment to get the same net yield? Even with a calculator, it takes me ages to arrive at 15 percent—and that only after a glance at the formula on the next page. (Subtract the tax rate, 40 percent, from 100. Divide the result, 60, into 9, the interest rate of the non-taxable investment, and multiply by 100.) The calculations for determining how much a loan actually costs persuade me to ring up my accountant—or to never a borrower be.

True to Hume's word, no salesman calls. But the lessons—which are taking me more than the advertised two hours a week to plow through—start piling up. So do pitches for other Hume products—its MoneyLetter and Successful Real Estate Investing guide. Alas, I may never learn how to play the commodities game or make mortgages work for me. After slogging my way through another few chapters, I write to cancel both programs and, instead, burrow into *Miss Manners' Guide to Rearing Perfect Children.* Somehow, its advice seems easier to assimilate. ■



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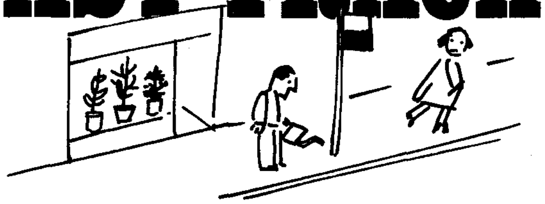


MEDIA

Caviar Emptor

SOME NEW YORK *Times* readers were surprised the other day to find an ad in the first section of the paper that harshly criticized one of the

Times's own writers. A quarter-page ad from Zabar's, published on December 28, 1984, claimed food writer Marian Burros lacked the expertise of Mimi Sheraton (a former *Times* restaurant reviewer and food writer) and needed help from the store's staff in order to write an article.

The reason for the broadside? Two days before, Burros had written up the results of a "blind-taste test" of the caviar at various shops around town and found the fish eggs at Zabar's "too soft, too oily."

"She doesn't know what she's talking about," says Murray Klein, an owner of Zabar's. "And I don't see how she can say it was a blind test when she tasted the caviar in the store."

Burros says that the caviar used in the test was bought later. "The caviar I tasted in the store was not very good anyway, a comment I made at the time," she says. "The ad is incorrect. I've been writing about food for twenty years; I know my caviar."

Nevertheless, the *Times's* advertising department ran Zabar's attack without alerting Burros in advance.

"Generally, we don't run things past editorial," says Bob Smith, the *Times's* manager of advertising acceptability. "We would not reject something merely because it was critical of the *Times.*" Burros says she "wasn't happy" that the ad ran. "I have had a discussion with my editor about it, and that's as far as it's gone."

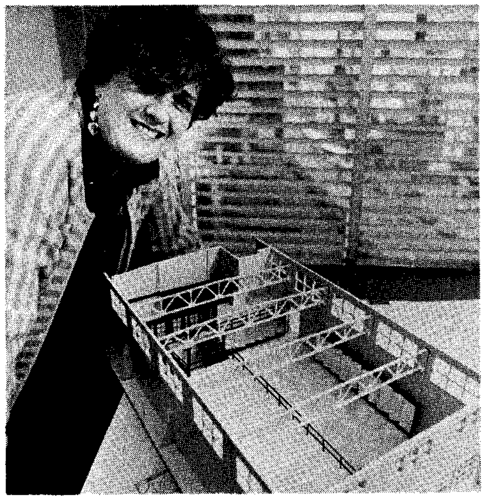
Murray Klein says that all the fuss didn't hurt business at Zabar's before New Year's. "We sold about 20 percent more caviar this year than before," he says. "People know about us." P.B.

BRIEF LIVES

ONE SINGULAR SENSATION

WHY DID JOHN TRAVOLTA WEAR A WHITE suit in *Saturday Night Fever*? Because Patrizia von Brandenstein told him to. And why did the doyenne of New York production designers do that? "Because," she says, "heroes wear white."

On the strength of decisions like this, Milos Forman asked von Brandenstein to work on *Ragtime* and *Amadeus*, and Mike Nichols chose her to design *Silkwood*. But her toughest assignment may be *A Chorus Line*, now in its final weeks of filming at the Mark Hellinger Theatre. "This is the story of dancers trying out for a show—not the show itself," producer Cy Feuer told her. "I want a set that doesn't look like a set."



For von Brandenstein, that was a delightful challenge. "Production designers are filters," she says. "Everything goes in, and ten years later, you use it." In her case, that means a trunkful of experience in the theater. The daughter of an army warrant officer, she was "one of those kids who put on shows in the backyard." When she was eleven, her family moved to Europe; at fourteen, she enrolled at the school of the Comédie Française. Married and a mother at sixteen, she continued to design costumes, props, and sets. Now in her early forties, she lives in a TriBeCa loft with her second husband, production designer Stuart Wurtzel.

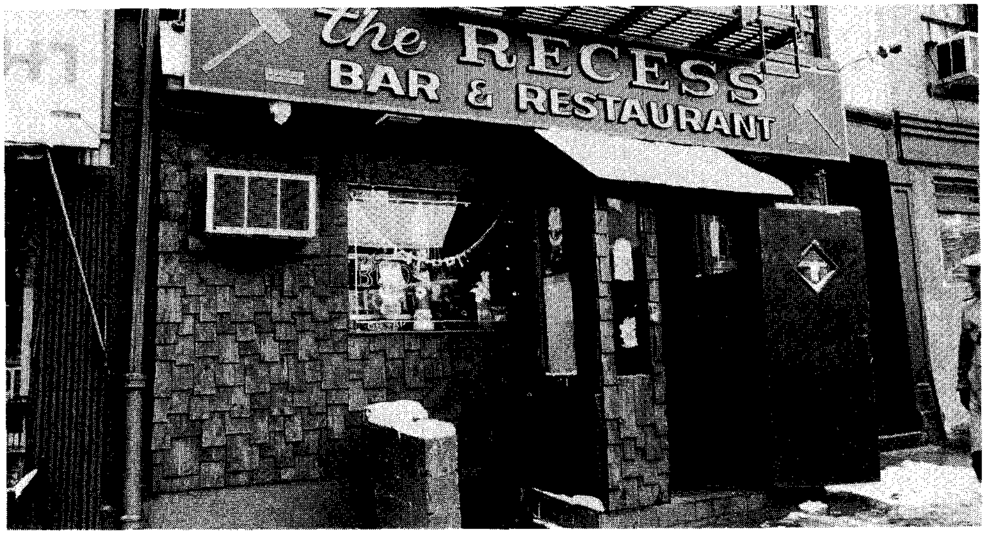
An ad in von Brandenstein's office asks, DID CZAR NICHOLAS QUIBBLE WITH CARL FABERGE OVER THE PRICE OF EGGS? She can also work small: "The point is not to cover every surface with money," she says, "but with my thought." For *Chorus Line*, budgeted at $24 million, she enriched the deepest stage on Broadway with twelve six-foot mirrors, regilded the molding, and added a second set of columns. "Tiny things," says director Sir Richard Attenborough, "but the enhancement of small things is what we needed."

The only time von Brandenstein will get to strut her stuff will be the finale. The mirrors will be twelve feet tall. The stage will be pearlized. And then 150 gold-tuxedoed dancers will come through the mirrors, singing "One." For the audience, it should be a heart-clutching moment. For von Brandenstein, it already has been—her original set, built around curved mirrors, was rejected. It's the only fight she's lost on this movie. The back wall of the theater, for instance, was originally covered with ocher paint. Von Brandenstein wanted to repaint the brick a subtle, warm red. "Her idea meant jobs for eight painters for three weeks," Attenborough recalls. "She said, 'I *know* it will work.' And that was it. When you have someone of this caliber, you're an idiot not to listen." JESSE KORNBLUTH

Photographs: left, The New York *Times*; right, Jonathan Becker. Illustration by Guy Billout.

OFF THE COURT

A LAW UNTO ITSELF



AT LUNCHTIME THE OTHER day, a stocky lawyer in a herringbone jacket leaned back on his stool at the Recess Bar and Restaurant on Bayard Street and asked his client, a man named Juan, about the truck used in a recent jewelry heist.

"I don't know nothing about that," said Juan, lifting his gin and tonic. "And there were two trucks used."

"Sounds like you know plenty," his attorney said. "Why don't you skip the next drink and keep your voice down?" At the other end of the counter, two policemen talked quietly over their beers without looking up.

Such scenes are usual here. While prosecutors downtown eat at Forlini's, a white-tablecloth Italian restaurant that requires proper dress at all times, and judges lunch at Giambone's, where a shell steak costs $14, the working class of the city's judicial system can be found at the Recess, a small wood-paneled pub diagonally across the street from the rear of the Criminal Court of the City of New York.

The decorations are sparse, and the prices are reasonable; most drinks are $2, and a starchy salami-and-cheese sandwich costs $3. But by one o'clock on most weekdays, the bar counter and tables are lined with court officers in white shirts, defense lawyers in gray suits, witnesses in street clothes, and uniformed cops, all in for the first drink of the day and occasionally a little jurisprudence.

"There's probably more customers here who carry guns than any other bar in the city," said Joseph S. Domanti, a criminal lawyer who "keeps an eye on the place" for the owner, his brother-in-law, Donald D'Angelo. "It's mostly people who are on a regular salary who can afford the prices."

During Prohibition, the Recess was a speakeasy known as Carmine's. Legend has it that later on Alfred J. Scotti, chief of Manhattan's Rackets Bureau, would sometimes lean out his office window to see numbers being run out of the bar and demand to know why nobody was arrested. Since then, the owners and the pub's title have changed several times, but the atmosphere at the Recess remains lively.

At noon a few days before Christmas, several lawyers stood at the counter laying dollar bets for the Recess's Super Bowl pool. Frank Sinatra sang "Ol' Man River" over the speakers. On one of the stools, a casually dressed thirtyish man who said he was testifying as a witness to a robbery held forth on a well-known trial.

"CBS should give Westmoreland millions," he said. "He was the greatest general since MacArthur—not that I remember MacArthur. Do you?"

When no one answered, the man went back to his fourth beer of the day. A few stools down, a court guard with a finely waxed mustache was reading a magazine called *Knife Journal*. He was soon joined by a heavyset, out-of-breath court clerk who ordered a vodka on the rocks.

"I gotta make this one fast," the clerk said, picking up his drink. "The jury should be back in twenty minutes on this robbery charge because the guy is guilty, guilty, guilty!"

Clearly, most people around the Recess don't believe a quick shot in the afternoon interferes with their work in court.

"The bosses aren't here," Joseph Domanti said. "People just like to let their hair down a little."

PETER BLAUNER

PRICES

HERE'S WHAT SOME SNOW paraphernalia costs in New York these days:

☐ Keystone snow shovel at Gramercy Hardware & Electric Supply Company (307 Third Avenue), $16.99.

☐ Timberland insulated boots at Paragon (867 Broadway), $82.

☐ Fifteen pounds of snow-melting pellets at Wankel's Hardware (1573 Third Avenue), $9.02.

☐ B. F. Goodrich steel-belted radial snow tire at Congo Tire Company, Inc. (136 Tenth Avenue), $72.50.

☐ Rossignol Frontier cross-country skis at Scandinavian Ski Shop (40 West 57th Street), $87.

☐ Fake snow at the Set Shop (3 West 20th Street), $6 per pound.

OVERHEARD

A Christmas Blessing

A MANHATTAN MAN fought his way out of Bloomingdale's after exchanging a gift during the Christmas rush. Grateful for having survived the ordeal, he rolled his eyes and exclaimed, "Thank you, Jesus!"

"God bless you," boomed a voice behind him, a born-again tourist convinced he'd found a kindred spirit in the secular city.

Photograph by Don Hamerman. Illustration by Peter de Sève.

TRUE TALES

WHEELING

"WOULD YOU CARE FOR A stick of gum?" the young Korean cabbie asked.

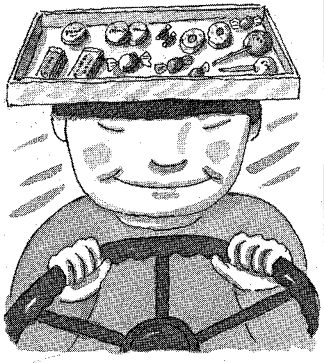
"No, thanks," I said. He looked so disappointed that I added, "I don't chew gum."

"An after-dinner mint, maybe? Only 5 cents."

"You mean you're selling these things?" I asked.

"Yes. Cheap. Gum is only 7 cents," he said, showing me a box of neatly arranged refreshments. "Do you smoke?" He had menthol and regular cigarettes.

The cabbie said he had begun by offering his passengers a complimentary stick of gum. It increased his tip an average of a quarter. "That's a good return on one piece of gum," he said.



But sometimes passengers wanted more than gum; he wanted to accommodate them but worried that the cost of the goodies might be more than the return. So a few months back, he began charging a small fee. The first stick of gum, if that's all the passenger wants, is still complimentary. He said he has made an extra $5 to $10 a day since he began his mobile concession stand.

"The harder you work, the more money you make," he said, smiling. "This is the land of opportunity." (Not *that* kind of opportunity, according to the New York Taxi and Limousine Commission. Drivers who sell merchandise in their cabs can be fined $50.)

JEANNETTE WALLS

SOUNDS

The Pizza Connection

WHY IS A SOFT-SPOKEN fellow who dresses like an underpaid college professor playing whorehouse piano three nights and one brunch a week in a pizza parlor on the corner of Broadway and 10th Street?

"This is a really serious attempt to set up my shingle in New York," said Terry Waldo, 40, who moved here from Columbus, Ohio, last summer, bringing with him the 60 or so ragtime tunes he carries in his baldish head ("If you don't play them a lot, they slip away from you") and the several hundred other songs he can drop into his evenings at Pizzapiazza.

His sets are often close to an hour long, and include a half-dozen rags—standards like "Somebody Loves Me" and "Blue Skies"—often played exactly the way they were set down in the original sheet music. This explains their fresh sound (Waldo's voice on these is equal parts Hoagy Carmichael, George Burns, and Rex Harrison).

When restaurant co-owner Danny Bloom wandered over and asked for a little Gershwin, his piano player responded with "How about the guy who taught Gershwin how to play piano?" He launched into Luckey Roberts's *Spanish Venus,* an extended ragtime composition that highlighted all the jaunty rhythms, tempo changes, and constant syncopation that make turn-of-the-century music so appealing.

"Eubie Blake taught me to play his rags measure by measure," Waldo said. "I don't know what you call me," he added. "A ragtime *entertainer, except it's not* pure ragtime. It's not cabaret either, because I'm not doing a show.

"What would you call Eubie or Jelly Roll? It's not exactly traditional music.

"I usually have trouble getting work because it's hard to classify me. But they're letting me cut loose here, so I'm playing what I want."

VIC ZIEGEL

CHOW

Southern Comfort

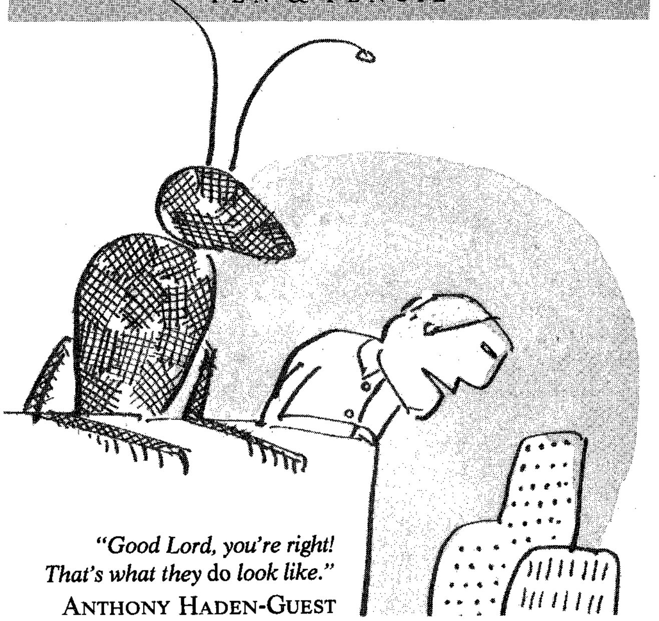
MEMPHIS, A DRAMATIC-looking restaurant serving home-style southern cooking, finally opened two weeks ago at 329 Columbus Avenue. It was scheduled to open last summer ("Fast Track," July 16, 1984), but high construction costs caused a scramble for additional bucks. Actor Al Corley is the prime owner.

The place's 27-foot-high ceilings and towering columns are supposed to evoke the spirit of the ancient Egyptian temple at Memphis. So the name has double meaning. But the new place is rather high tech, and the only "Egyptian" things are its tomb-gray walls and a giant palm tree (the columns are Corinthian). Memphis's menu is mostly Cajun—redfish, crawfish, and gumbo—but you can have fried chicken with gravy and mashed potatoes. There's also a basket of biscuits and a plate of pickled okra at every table. (There are lots of waiters too.)

Memphis's cool, somber formality contrasts with the cheery twinkle of other Columbus Avenue places, and the food is equally unusual. (Dinner for two is under $75.) The night after its opening, Memphis was filled with the young and hip, all eating jambalaya and drinking lots of wine.

BARBARA COSTIKYAN

PEN & PENCIL



"Good Lord, you're right! That's what they do *look like."*

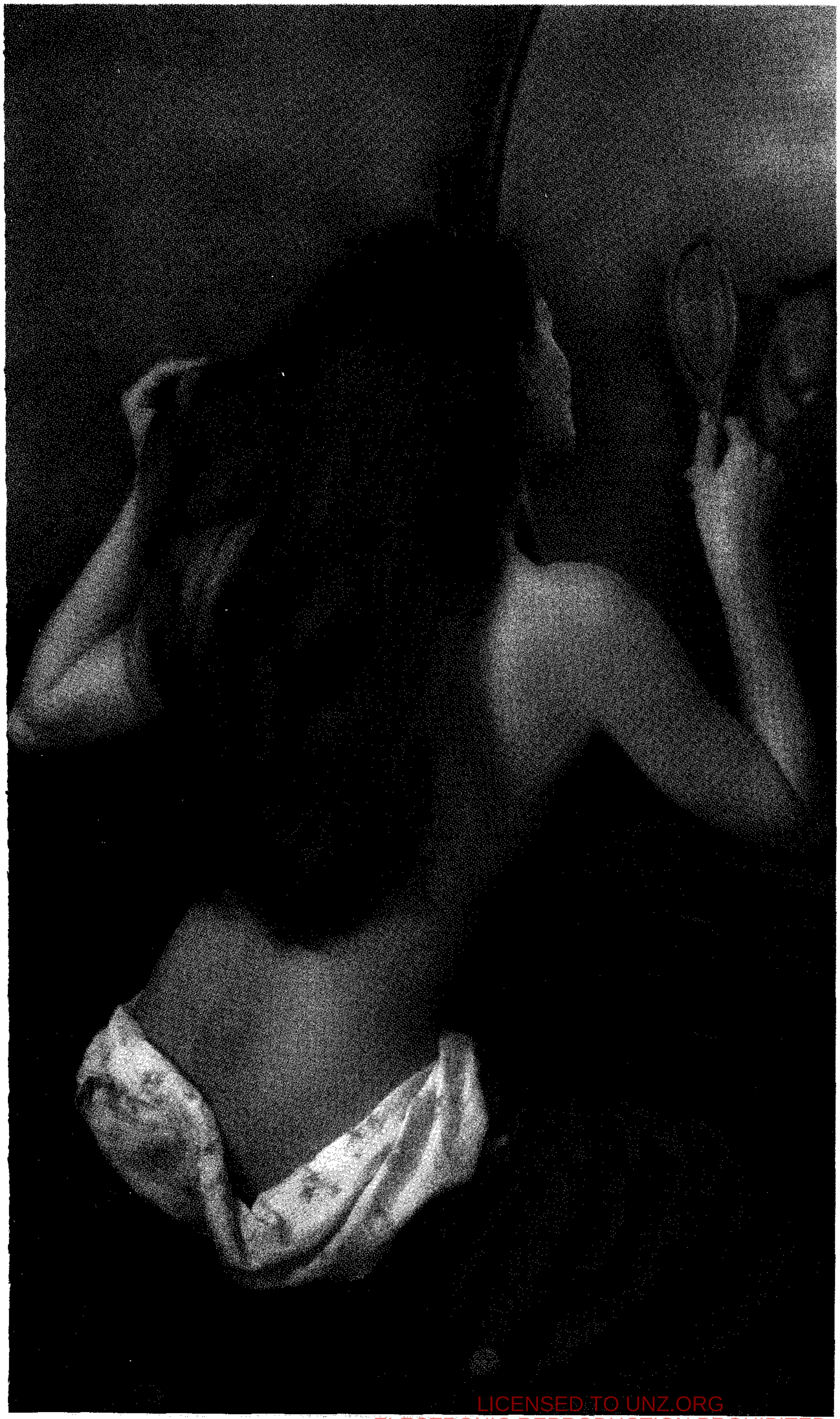
ANTHONY HADEN-GUEST

Photograph by Steve McCurry. Illustration by Paul Meisel.

Your hair isn't dead. It's just hungry.

Who said hair was dead! If it won't bounce for you, glow for you, look gorgeous for you, that just means it's undernourished.

When each of your 100,000 hairs is just barely born, it gets pushed out into the cruel world of sun and wind. Of detergents, blow-dryers and curling irons. All enemies, robbing it of its natural nourishment.



And you can't really make it up by eating more healthy, vitamin-rich foods. They don't feed your hair the way they feed the rest of you.

But if your body can't nourish your hair, who can?

Pantene can. And we'll tell you how.

Real beauty comes from within.

Pantene scientists dedicated themselves to finding a kind of nourishment your hair could absorb directly from the surface. They discovered the secret of a special provitamin formula that penetrates your hair to nourish it inside. So it glows with health outside.

This special penetrating formula is in everything Pantene makes. Shampoos and conditioners, setting and styling products that are serious haircare. Sold in the finest salons, the most exclusive department and drug stores in the world.

See your hair reborn, shampoo after shampoo.

Want dramatic proof? If your hair is dry or damaged, treat it to Vitamin Moisturizing Shampoo, one of five great Pantene shampoos.

Day after amazing day, you'll marvel at how your hair's body is improving, how manageable it's becoming. You'll see your hair grow shinier, bouncier, livelier, until it simply glows with health.

But it's really not a miracle. It's what serious haircare is all about.

PANTENE®

The Care and Feeding of Beautiful Hair

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BY RUTH GILBERT

RUTH RECOMMENDS

Mazowsze, the spectacular Polish troupe, plays Carnegie Hall January 9 through 13, bringing traditional regional songs and colorful, spirited dances.

'DONAHUE'

This popular morning show is moving from Chicago to New York and starts broadcasting January 7 at 9 a.m. on Channel 4. Below are Phil and a participant arousing the gathering.

'LA CAGE AUX FOLLES'

Van Johnson returns to Broadway January 7 when he assumes the role of George Hearn's "leading man." He replaces Keith Michell, who's going to Australia to duplicate his part. Welcome, Van—you've been away too long!

THE GAIL CONRAD TAP DANCE THEATER

Gail, who has turned the world of theater tap inside out, is at it again. Her group, with six musicians, performs a series of non-narrative tap fictions at Marymount Manhattan Theater January 8 through 13.

'PUERTO RICO SINGS!'

Thelma Ithier is one of the ten exquisite singers who celebrate the music of this fair island. The production is among the many offerings from the Repertorio Español at the Gramercy Arts Theatre.

'INSIDE RUSSIA'

A crew from Channel 5 went to the Soviet Union and taped a documentary. Part I airs January 13 and Part II January 20, both at 9 p.m. The scene below is in a town called Sochi.

Photographs: top right, Johan Elbers; bottom left, Martha Swope; center, Gerry Goodstein.

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MEHTA

FACES THE MUSIC

BY PETER G. DAVIS

WHO CARES? SOME CRITICS HAVE ALL BUT ABANDONED THE PHILHARMONIC WHEN MEHTA CONDUCTS.

‘SO THEY’RE COMPLAINING ABOUT THE NEW YORK Philharmonic again? Are you really surprised?” Leonard Bernstein, the Philharmonic’s music director from 1958 to 1969 and now its laureate conductor, impatiently explains the facts of life. “Listen. When I was music director, it was bang, bang, bang, week after week after week. The critics used me as a sitting duck so often back in the 1960s that we turned the whole press thing into a game, predicting the reviews, even taking bets on them. Not that I was getting preferential treatment. Ever since Toscanini’s days, the press has always gone after the Philharmonic and its chief conductor. Nothing has changed.”

Bernstein is being much too modest. His eleven-year rule over the Philharmonic may have infuriated a lot of critics, and perhaps the orchestra did give a number of dreadful concerts, but at least there was always a tremendous sense of vitality and of risks being taken. Things were rarely dull. Today’s Philharmonic, by comparison, generates little more than a yawn. The orchestra’s present music director, Zubin Mehta, may well be as sourly perceived by the critics as Bernstein was in his day—that much has not changed. But think back to the turbulent eras of Bernstein and his successor, Pierre Boulez. Disagreements about those two conductors’ merits—whether as interpretive musicians, programmers, or policymakers—consistently generated heat and light as the various factions blasted away at one another. People cared.

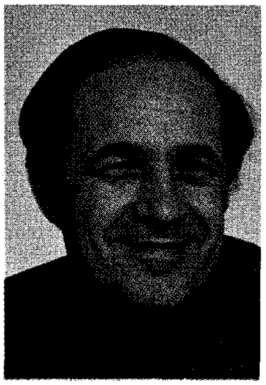
Does anyone care anymore? Mehta has few champions in the music press, and even his most vocal detractors, at one time a boisterous crew, have not had much to say recently. Aside from daily reviewers, many critics have stopped attending the Philharmonic, except for the rare special occasion. Whatever controversy remains is carried on in a gray, listless fashion that reflects the kind of unimaginative programs and uneventful music-making heard too frequently these days in Avery Fisher Hall.

Only last month, Donal Henahan described Mehta’s rendition of Beethoven’s Seventh as “heavy-footed” and “ponderous,” an interpretation that “might win one over in time, but the odds are against it.” Henahan was looking hard for a faint ray of hope—after all, as chief music critic of the *Times*, he will have to attend Mehta concerts for years to come, at least

Photograph by Henry Groskinsky.

UNSOUND: *There are too many concerts in which the orchestra is spiritless and inert. The instrumental ensemble is lazy, the dynamics are smoothed over. The music in general seems shrugged off.*

PIERRE BOULEZ



MEHTA'S PREDECESSOR, HE WAS THOUGHT A COLD FISH BY CRITICS AND PLAYERS DURING HIS "SIX-YEAR PLAGUE," BUT THE MUSICIANS RESPECTED HIM.

until 1990, when the conductor's contract expires. The rest of the paper's critics also seem more bored than angered by what they hear, although last summer John Rockwell did suggest that Mehta and the management have failed to provide the Philharmonic with bold, imaginative leadership.

But where is the fine fury of just a few years ago? Andrew Porter of *The New Yorker* attended a number of concerts during the opening months of Mehta's tenure in 1978 and found some of the conductor's interpretations to be "the oddest compound of the commonplace and the inexplicable.... There was nothing in the utterance of the themes, the movements of the harmony, or the juxtapositions of timbres which made one want to listen." Samuel Lipman waited for two seasons before he assessed the new music director's regime in *Commentary*. "Mehta brings no distinctively personal musical qualities to his work," Lipman wrote. "As a result, he has during his period in New York been utterly without effect on musical life either in styles of performance or in repertory. He has discovered no important new music, he has rediscovered no hitherto little-known music, and he has had no noticeable influence on the way anybody plays anything.... Mehta is all in all of little concern to his colleagues, and even to members of his own orchestra." Not surprisingly, both critics have all but abandoned the Philharmonic, at least when Mehta conducts.

IN SOME RESPECTS, BERNSTEIN'S DEFENSE OF THE PHILHARMONIC has history on its side. "You ask me why New York has always been so blasé about its orchestra?" he says. "Why does this city never root for the home team? Why are Boston, Philadelphia, and Cleveland so proud of their orchestras, treating them like the crown jewels of the city?

"Well, look around you. New York is constantly visited by every orchestra on the face of the earth, each one arriving with flags flying and their programs polished and shining. Meanwhile, every single week, the poor old Philharmonic, without ever enough rehearsal, beats out a new program that must compete favorably in sonority, intonation, and ensemble with this parade of glamorous guests who have probably been rehearsing for weeks. And the Philharmonic still has to meet all the same competitive standards and ingenuity in program-making: a constant juggling of new music, standard repertoire, premieres, neglected works, and a steady procession of guest soloists. No matter how hard you work, you are constantly measured against dozens of sleek visitors, and usually unfavorably. It is therefore very hard to be the New York Philharmonic, and it is equally hard to be its music director."

Bernstein has a point—the Philharmonic must compete ferociously as it doggedly tries to please everyone. Much of the time, both musicians and management seem to be puzzling over a basic question: What kind of an orchestra does New York want its "home team" to be? A sables-and-diamonds ensemble led by a glamorous maestro who turns every concert into a special event? A museum that dutifully displays the standard classical repertoire? A showcase for contemporary composers? An educational institution and a community resource for the entire city? A polished instrument to be played upon by the best guest conductors and soloists? A television star on *Live From Lincoln Center*? The Philharmonic is expected to fulfill all those functions—and more—to perfection.

The orchestra has, understandably, stumbled many times in pursuit of these goals, and critics have always been more than ready to point out what went wrong. In fact, the sport of Philharmonic-baiting dates back at least to the opening concert of the 1940–41 season, when Virgil Thomson took a swipe at John Barbirolli and the orchestra in the *Herald Tribune*. "The music itself was soggy," he wrote, "the playing dull and brutal. As a friend remarked who had never been to one of these concerts before, 'I understand now why the Philharmonic is not a part of New York's intellectual life.' " Sixteen years later, Howard Taubman, the chief critic at the *Times*, pounced on Dimitri Mitropoulos, then the orchestra's music director, proclaiming that he was "overmatched by the requirements of the Philharmonic post" and that the orchestra had become "second-class." In the *Herald Tribune*, Paul Henry Lang agreed: "It becomes more apparent with each season that our orchestra... is a deteriorating artistic institution."

What now appears, in retrospect, a golden era of artistic prosperity under Leonard Bernstein was in reality nothing of the kind if one reads the reviews that made Bernstein so bitter. When Bernstein left in 1969, after eleven years, he said he wanted to compose and to conduct other orchestras, but friends also blame the weekly drubbing administered by the press. Next came a tougher-skinned conductor, Pierre Boulez, who survived for six years. His departure in 1977 drew this parting shot from Harold C. Schonberg in the *Times*: "His weaknesses usurped his strengths.... Boulez on the whole failed to capture the imagination of his audiences and, even worse, of his players."

DIMITRI MITROPOULOS

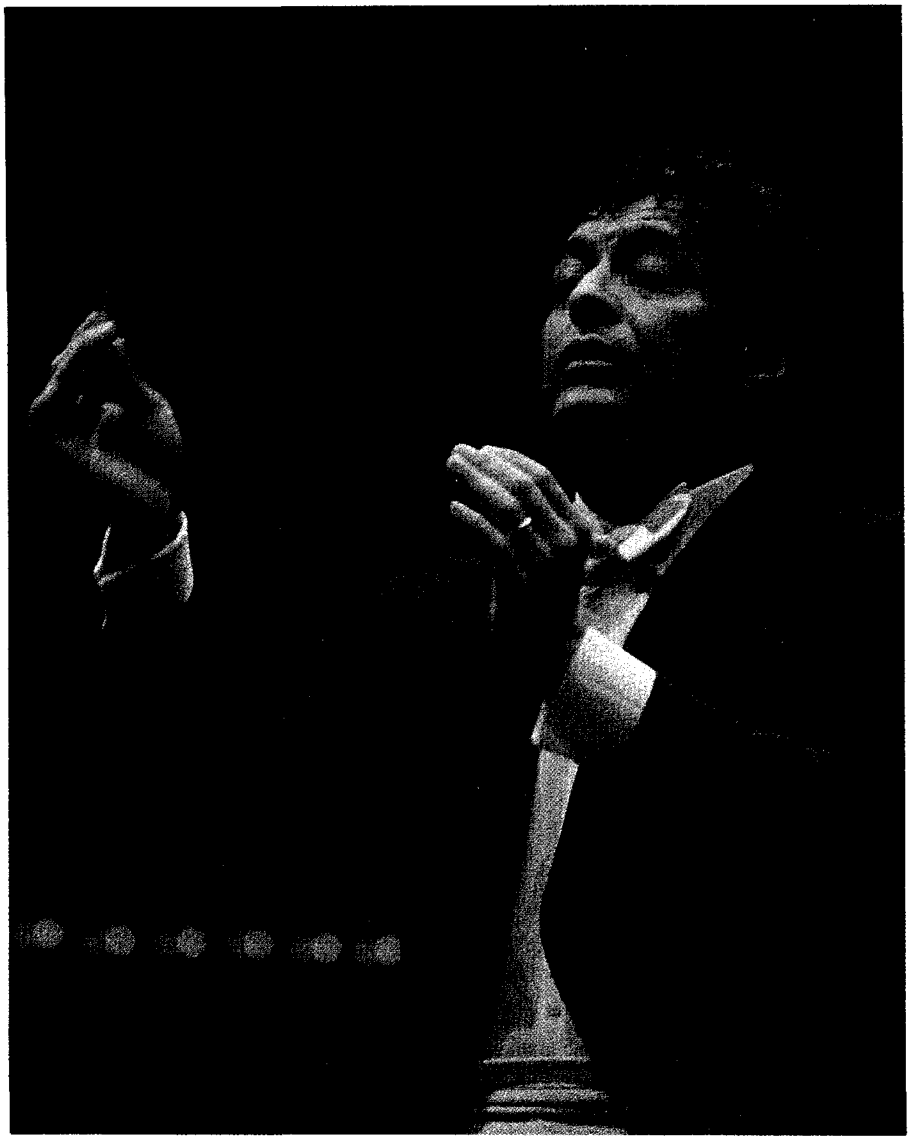
"HE COULD HAVE US MAKING MUSIC WITH ONE HAND IN HIS POCKET," SAYS A PLAYER OF THE PRE-BERNSTEIN DIRECTOR DAMNED BY THE CRITICS.

BACK IN 1978, IT MUST have seemed to many Philharmonic critics that Mehta had been sent from heaven to solve the orchestra's problems once and for all. Here at last was another flamboyant personality in the Bernstein mold, one who would revive the late-Romantic repertoire that had languished during the "six-year plague" of Boulez. Born in 1936 in the Parsi community of Bombay, Mehta had become a conductor of international renown before he was 30. By the time of his New York appointment, he had appeared on the podiums of nearly every major symphony orchestra and opera house in the world, while still managing to devote most of his energies to his two "home" orchestras in Los Angeles

Photographs: top left, courtesy of CBS Records; bottom, courtesy of the New York Philharmonic/Elfriede Hanak.

acerbity of Martin Bernheimer, the critic of the Los Angeles *Times*. "When Mehta was conducting the orchestra out here," Bernheimer recalls, "he had energy, show-biz appeal, and enough technique to make a second-rate orchestra sound exciting. In certain works, where you could get away with being crude and muscular and grandiose, he could bludgeon you effectively. What he seldom had—and, judging from the reviews I read, still doesn't have—is elegance, sensitivity, introspection, or an original mind. The Mehta who was so easy to lampoon in Los Angeles—with his "Star Wars" concerts, the *Switched-On Symphony* TV program, and all the other Hollywood trappings—may no longer exist. What apparently hasn't changed is the once-over-lightly, I-don't-give-a-damn music-making."

Many musicians and others in the music business dispute Bernheimer's assessment—Mehta, they say, has almost from the very beginning of his career been misunderstood, misheard, and misperceived. Ernest Fleischmann, executive director of the Los Angeles Philharmonic, worked closely with Mehta during the conductor's California years and feels the orchestra was lucky to have him as long it did. "Zubin is an intensely serious and involved musician," maintains Fleischmann. "He is first, second, third, and last concerned with making music the best way he knows how. Whatever image he might have had of a great, glamorous hotshot was thrust upon him—he has never employed a publicity agent or, when I worked with him, even a manager. It's high time that New York allowed Zubin to be himself and make music. What do they want, anyway? No conductor can possibly turn in pristine, revelatory, earth-shattering performances every evening. If Mehta conducts even a dozen concerts a season that are stimulating or lift you out of your seat—well, that's fabulous."


VIRTUES: ISAAC STERN SAYS MEHTA HAS "A SHEER ECSTASY FOR THE MUSIC."

and Israel. During Mehta's sixteen years as music director of the Los Angeles Philharmonic, he had charmed Southern California with his dark, handsome, slightly glowering presence, and the blockbusters in his Mahler-Bruckner-Strauss repertoire, absorbed during his student days in Vienna. Mehta had also made many records, and there was no reason to doubt that he would lead the New York Philharmonic into a new golden age in the recording studio as well as on television. Everything looked perfect—until the critics announced that the honeymoon was over, barely before it had begun.

Outwardly, Mehta pays no attention to the press and goes about the business of forming the Philharmonic's artistic policies and conducting at least twenty weeks of concerts during the year (substantially more than most directors of American orchestras). "The job of music director here is of superhuman dimensions," he says. "You say the critics are picking on me? Well, perhaps that's what keeps me trim. Why don't I stand in the lobby one day, hang myself, put a bag around my stomach, and everyone can take a punch. Seriously, though, I have to go on that stage four or five times a week. I am very concerned about what I am doing, and although I am flexible and ready to take advice, I can't carry an umbrella of thoughts over my head that would distract me and affect my music-making. So I prefer never to read reviews of my concerts."

Perhaps Mehta got into that habit in Los Angeles—no one in New York has ever gone after him with the diligence and

ITZHAK PERLMAN AND PINCHAS ZUKERMAN WERE STILL in school when they met Mehta, and both violinists have nothing but admiration for the conductor. "He's a magician," says Perlman. "We think, even breathe, exactly alike—no other conductor gives me that kind of an accompaniment, one that allows me total freedom to work and be myself."

"Sometimes it's uncanny," Zukerman adds. "He seems to sense what I'm going to do before I play a note. Besides, as a conductor myself, I stand in awe of how deeply Zubin cares for and nourishes that institution called the orchestra, far more than most conductors I know. When he is with the New York or Israel Philharmonic, he is totally involved. Perhaps he can be too fair-minded and occasionally give his musicians too much leeway, but when I watch him rehearse, I can't help being impressed at his ability to command large forces and engulf people with a total musical concept."

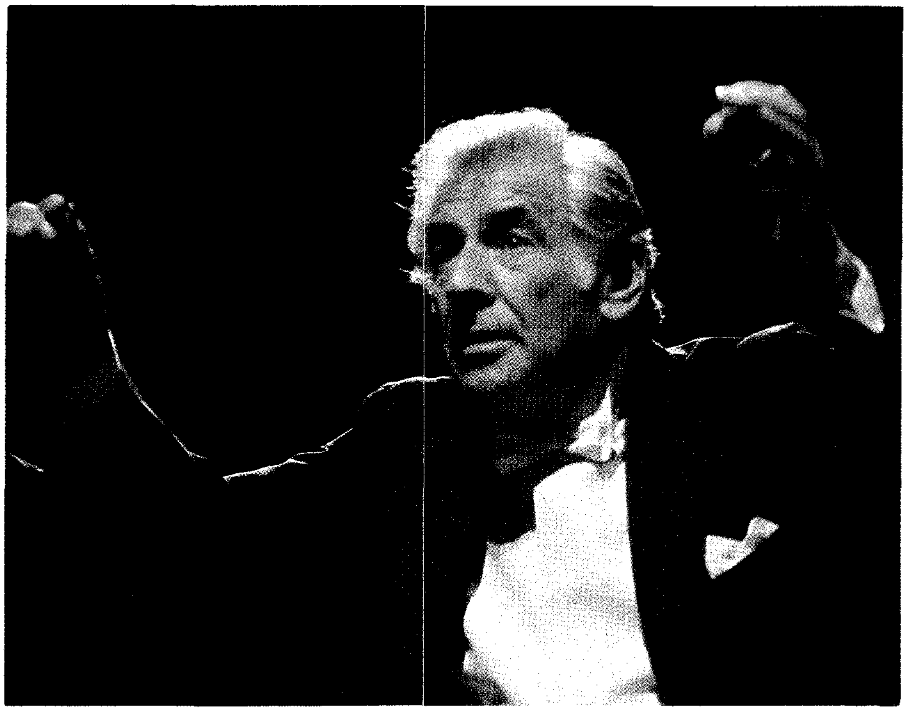
Few are more passionate about Mehta than Isaac Stern, the senior member of the conductor's tightly knit musical circle, which also includes the pianist-conductor Daniel Barenboim. "No one could ask for a more vital and loving collaborator," says Stern. "Playing a concerto with Zubin is like being sur-

Photograph by Christian Steiner.

ANGSTMUSIK: *"When I look up at Mehta," says a player, "his face often seems filled with anger. When I see a conductor looking at me like that, I give him back the same kind of sound: harsh and brutal."*

rounded by a well-loved, cashmere-lined silk glove—and I'm not talking about a servile accompanist but an orchestral partner with a powerful concept. On his own, Mehta is the classic example of a conductor who combines clarity of beat with a total knowledge of the score and a sheer ecstasy for the music—he doesn't just memorize scores, he *knows* them and showers them with love. He also knows how to speak to the players in their own language, whether strings, winds, or brass. Beyond musical matters, he constantly cares for his orchestra, showing a concern for every individual player that I have never seen in the conductors we revere from the past—Fritz Reiner, Pierre Monteux, Thomas Beecham, George Szell, and all the others. These were fabulous musicians, but so is Zubin Mehta, if New York would stop complaining long enough to listen."

The city will have many opportunities to listen to Mehta between now and 1990. As far as anyone can tell, he has no plans to move elsewhere; nor does the Philharmonic management give the slightest hint of being anything but delighted with him. "I like staying in one place," Mehta says. "Besides, I feel closer than ever to New York, and I think in the next five years the orchestra and I can reach another dimension—the kind of artistic evolution that also happened in Los Angeles because I stayed there for such a long time and got to know the musicians so well. I am beginning to love this orchestra, and for me the work is just beginning."



LEONARD BERNSTEIN

THE PHILHARMONIC'S MUSIC DIRECTOR FROM 1958 TO 1969 IS STILL THE FAVORITE OF ITS PLAYERS. HE THINKS THAT "MAYBE NO COLLECTION OF MERE HUMAN MUSICIANS WILL EVER BE ABLE TO GIVE ALL THE THINGS NEW YORK APPARENTLY DEMANDS FROM ITS ORCHESTRA." BUT WHEN THEY GET LOVE, HE SAYS, "THEY PLAY LIKE ANGELS."

IT IS JUST POSSIBLE THAT MEHTA IS RIGHT. ONE COULD be positive and upbeat and say that, yes, the conductor has needed six years to fashion the Philharmonic into his own instrument—Mehta has taken on almost 30 new, mostly young musicians since he arrived—and now the real music-making can begin. It is also just possible that Mehta, at 48, has stretched his own musical gifts as far as they will go and few fresh developments can be expected. I can think of no conductor who suddenly startled the world, in his middle years, by revealing unexpected depths.

To my ears, though, the Philharmonic today sounds no better than it did six years ago. There are too many concerts in which the orchestra seems spiritless and inert. The instrumental ensemble is lazy, textures are smeared, the dynamics are smoothed over, and the music in general gives the impression of being shrugged off. Yet Mehta conducts virtually the entire standard repertoire from memory, his baton technique is legendary, and musicians in and out of the orchestra frequently speak of his dedication to his work. Mehta obviously cares about the orchestra and the music he conducts, and that only makes his inconsistencies and throwaway performances all the more paradoxical.

If Albert K. Webster, the executive vice-president of the Philharmonic, and Carlos Moseley, chairman of the board, have any complaints about their music director, they are not letting on—both men back Mehta without reservation. When his contract was extended in October 1983, many were unhappy. Was no one in the front office aware of all the grumbling about Mehta, not only in the press but also among board members? What about the infamous questionnaire that the musicians had circulated among themselves a few months earlier? (When the results were leaked to the *Times*, it seemed that an overwhelming majority of the musicians disapproved of both Mehta's manners and his musicianship.) The Philharmonic had also just lost its long-term contract with CBS—Mehta's recordings, the company says, were simply not selling, and a check in local record stores confirms this.

Even so, Webster and Moseley wanted Mehta's signature on the new contract so badly that they rushed off to Israel to get it. At the time, Mehta was conducting the Israel Philharmonic, and there was talk that he had become unhappy with New York and was thinking of returning to Los Angeles. If that was true, action had to be taken immediately, since the Los Angeles Philharmonic was in fact looking for a successor to Carlo Maria Giulini. The emergency mission to Israel turned out successfully, and the Zubin Mehta era was slated for seven more years. Ever since then, many people have been wondering why.

At first, there was some speculation that it had all been a clever political maneuver—a deal to give the conductor time to find another post while the orchestra looked around for a suitable replacement. All faces would be saved. That scenario, however, does not take into account the fact that the Philharmonic management is not only genuinely delighted with Zubin

Photograph by Christina Burton.

Mehta but feels very strongly that the orchestra is blessed by his presence. Again, you may ask—why?

PERHAPS MOST IMPORTANT, NOTHING MEHTA has done has discouraged attendance. For all the complaints about unexciting programs, nearly all Philharmonic concerts continue to play to 90 to 98 percent capacity—the empty seats probably belong to subscribers who happen to stay home. The orchestra has never had any serious problem filling its subscription quotas, even toward the end of the Boulez era, when it sometimes appeared that the French conductor had alienated just about everyone.

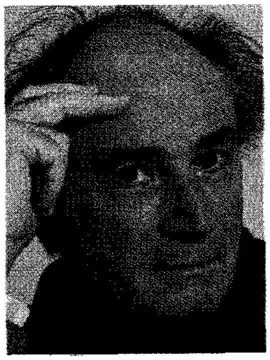
Second, Mehta's concern for the Philharmonic's well-being extends far beyond the time he spends on the podium; in fact, there is very little about the orchestra's operations that the music director doesn't get involved in, from fund-raising and special projects, such as the two "Horizons" contemporary-music festivals, down to the tiniest details of day-to-day planning. Isaac Stern is right: Mehta's devotion to his job is total and all-consuming, and you will not find that sort of commitment in many conductors nowadays. Furthermore, Mehta can be charming and affable, and management obviously finds him a pleasant fellow to have on the company team, a worker of boundless energy and one more than willing to plunge in and get his hands dirty. Above all, according to Moseley, "Mehta is acceptable to most of the musicians. We would never have renewed his contract if the orchestra didn't want him. But it was clear to all of us that this relationship was working and that an extension was called for." That statement may contradict the results of the orchestra's questionnaire, although Stern, for one, now discounts that document: "The orchestra was really talking about themselves, not Zubin. Even they have realized that now, and they have all pulled together behind him." (Possibly, but several of the musicians I talked to indicated a lingering resentment in the ranks.)

BERNARD HAITINK

THE FUTURE LEADER OF COVENT GARDEN IS AN INFREQUENT BUT WELCOME GUEST CONDUCTOR, WELL REGARDED FOR HIS MODEST, CAREFUL PERFORMANCES.

Third, what choice does the Philharmonic have? Management may dream about the prospects of engaging Bernstein, Barenboim, Claudio Abbado, Riccardo Muti, Colin Davis, Bernard Haitink, Klaus Tennstedt, Georg Solti, Herbert von Karajan, or Carlos Kleiber as music director, but all these conductors are solidly committed elsewhere. Taking a chance on a young, talented American such as Leonard Slatkin, Dennis Russell Davies, or Gerard Schwarz is quite out of the question. The Philharmonic, like all the major American orchestras, must, apparently, always have a well-known, preferably foreign, personality to form artistic policies. Zubin Mehta's reputation may be tarnished among the musical intelligentsia, but his name still carries an international resonance, especially in the all-important non-music press—Barbara Walters and Johnny Carson, for example, have probably heard of him. Unless and until the managements of American orchestras drastically alter their notions about what constitutes an effective music director, a conductor with a ready-made international image will always be the first choice. Mehta may be synonymous with Muzak to many members of the critical establishment—and to some disgruntled members of the Philharmonic's board—but management has revved itself up to believe in his artistic worth, no matter what anyone on the outside may say.

RAFAEL KUBELIK



THE ORCHESTRA'S FAVORITE AFTER BERNSTEIN, THIS FREQUENT GUEST CONDUCTOR OF THE PAST SEVERAL YEARS IS WELL LIKED FOR HIS DIRECTNESS.

Where do the musicians stand? Ask a dozen and you'll get a dozen opinions. My random poll hardly found the Philharmonic one big happy family, but neither did it convince me that this orchestra's reputation as a bunch of cynics and conductor-eaters is the truth. On the contrary, the guest conductors I spoke to emphasized that today's Philharmonic could not be more cooperative or well behaved. Of the players I interviewed, about a third were violently opposed to the existing conditions, another third were guardedly approving, and the rest were so nervous that they refused to comment at all.

Those who seemed to be in favor of Mehta were, at best, mildly enthusiastic, sticking to safe generalities: his solid professionalism, wide repertoire, and ability to memorize almost every score he conducts. No one mentioned the warmth, concern, and intimacy that Stern speaks of. Even pro-Mehta musicians warmed up only when talking about their favorite guest conductors—Bernstein remains a universal hero, closely followed by Rafael Kubelik, Tennstedt, and Erich Leinsdorf.

The questionnaire was still a sensitive issue for at least one player. "The answers came back 95 percent against Mehta's behavior, standards, musicianship, and attitude, and also pointed out his lack of discipline, carelessness, and insulting remarks during rehearsals," he said. "And yet after this overwhelming display of despair, management renewed his contract. But what else were we to expect after what happened back in 1975, when Carlos Moseley asked our artistic committee to help management get a feel about the music director to follow Boulez? Of the eight names submitted to us, Bernstein was at the top, followed by Kubelik, Colin Davis, and Barenboim. Mehta was listed in fifth place, and when he was announced as management's first choice, the orchestra went into shock. We felt betrayed."

I asked another veteran player what effect he thought Mehta might have had over the past six years. "Well," he said, "the new members he's hired are all first-class—player for player, the Philharmonic is still the greatest orchestra in the world. But something is definitely missing. We don't seem to be a community of musicians that knows how to play or work together any longer. Mitropoulos could have us making music with one hand in his pocket. So could Bernstein—he still can. The orchestra may not have loved Boulez, but at least they respected him. Now, when Mehta conducts us, we just sound mediocre too much of the time. I find it very odd to hear all this talk about love. When I look up at him as he gestures for a fortissimo, his face often seems to be filled with anger or resentment. Perhaps I'm misinterpreting, but when I see a conductor looking at me like that, I give him back the same kind of sound: harsh and brutal."

Mehta is hardly these musicians' only complaint. Almost everyone I talked to deplored the low quality of guest conductors. "We beg for Kleiber, Davis, Haitink, [Sergiu] Celibidache," one player said, "but too often we get people who seem to be little better than student trainees. Last fall, someone named Myung-Whun Chung was our guest conductor—three weeks of the most unspeakable torture. His gestures were so weird that we actually had to write cues into our own parts in order to keep the ensemble together. And yet Rock-

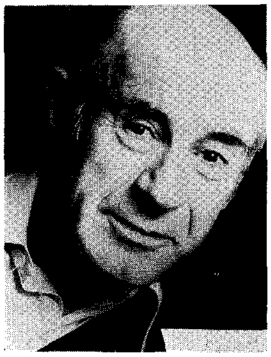
Photographs: left, courtesy of Philips Classics; right, courtesy of CBS Records.

FEAR AND TREMBLING: *A conductor who rarely inspires his players, a cool management, a hall with poor acoustics—no wonder the Philharmonic seems on the verge of a collective nervous breakdown.*

well gave him a rave review. If we really sounded that good, it was only because the orchestra was desperately ignoring what was happening on the podium. Conductors like that are seriously undermining our flexibility to function as any great orchestra should. We used to be able to play any style instantly: classical, Romantic, French, contemporary—you name it. Years ago, I remember when a conductor suddenly became ill and William Steinberg stepped in at the last minute to lead us in Beethoven's Eighth; it went immaculately, without a rehearsal. We couldn't do that now to save ourselves."

Fisher Hall is still a problem. After millions of dollars spent on renovation, the musicians still feel that they are performing under a severe acoustic handicap. "It's so bad," says one violinist, "that when a conductor turns to give instructions to the first violins on his left, the rest of the orchestra can't hear a word. When I play, I can't hear an instrumental blend I can touch or hold on to—I have this strange feeling of being part of a fragment rather than a total ensemble. The hall is a disaster, and I doubt if it will ever be any different. The worst part is knowing that we could be playing in mecca, only eight blocks south of Lincoln Center—Carnegie Hall."

ERICH LEINSDORF



A FAVORITE GUEST, THE PRAGMATIC CONDUCTOR THINKS THAT BY TRYING TO PLEASE EVERYONE, THE ORCHESTRA DISPLEASES CRITICS AND PLAYERS.

TODAY, THE PHILHARMONIC has a more embarrassing problem than acoustics, one that neither Zubin Mehta nor the management has been able to explain away: With a single exception, no major record label wants to record the orchestra, either with Mehta or any other conductor. CBS does plan to record Act I of *Die Walküre* after the concerts later this month, but it may be less interested in the orchestra than in the high-powered soloists—Eva Marton, Peter Hofmann, and Martti Talvela. After the Wagner sessions, nothing has been scheduled, although other major American orchestras—Chicago (Solti), Philadelphia (Muti), and Cleveland (Christoph von Dohnányi), among others—are busy making discs for Angel or London. Even CBS, the Philharmonic's exclusive label for decades, is going elsewhere to record three complete symphonic cycles that might well have been entrusted to Mehta and the Philharmonic: Mahler with Lorin Maazel in Vienna, Schubert with Daniel Barenboim in Berlin, and Tchaikovsky with Claudio Abbado in Chicago.

Joseph Dash, head of the CBS Masterworks division, diplomatically explains that CBS can no longer afford a large commitment to one American orchestra like the Philharmonic. The poor showing of the two dozen or so Mehta-Philharmonic discs now in the catalogue likely prompted the company's decision. The orchestra's 1980 recording of the Mahler First, which cost CBS a whopping $125,000, must have had something to do with Dash's reluctance to throw good money after bad: The sessions ran into many hours of overtime—for which Mehta accepts full responsibility.

"I was fussy," he says. "There is no way to make splices in the first four minutes of this symphony, and I wanted the strings to be in tune—they may not be in the recordings of conductors X, Y, and Z, but they are in mine. I could have compromised and let it go, but I wanted to get it right and be true to the music. If CBS is so desperate to make up the cost of this record, why don't they advertise it instead of keeping all my recordings with the Philharmonic such a secret? Now CBS has suggested I make a record with Stevie Wonder. Can you imagine?"

Even without Mehta, the Philharmonic could and should be making records. For a while, it looked as though Giuseppe Sinopoli might embark on a Mahler symphony cycle with the orchestra for Deutsche Grammophon, but Sinopoli's new responsibilities as music director of London's Philharmonia Orchestra precluded the project. Then Bernstein had entertained the notion of rerecording the Sibelius symphonies with the Philharmonic, also for DG, but decided against it. Although Bernstein loves the Philharmonic, he still prefers to make his records with the Vienna Philharmonic, mainly because in Europe he has much more rehearsal and recording time.

FOR ALL ITS PROBLEMS, THE PHILHARMONIC remains an extraordinary collection of talent, and anyone who attends the orchestra's concerts on a regular basis would have to admit its ranks are filled with superb musicians. The potential for excellence is always there. "Player for player, this orchestra is fantastic," says Mehta, who can properly take credit for maintaining the high quality of the Philharmonic's personnel. Klaus Tennstedt agrees. "Eight years ago, before I came to New York for the first time, I had heard that the Philharmonic was difficult—like Berlin and Israel—but after five minutes, we were friends," he says. "These musicians can play anything." In fact, the Philharmonic's adaptability to any conductor's methods may explain why it plays sublimely one week and indifferently the next. Faced with an inferior conductor, most orchestras will ignore him as much as possible. The Philharmonic, on the other hand, generally gives a conductor exactly what he asks for, no more and no less.

It is also just possible that the Philharmonic, like most major orchestras that have achieved full-time employment, is severely overworked. Four subscription concerts every week from September through May, pension-fund concerts, children's concerts, the "Horizons" contemporary-music festivals, national and international tours, free summer concerts in the city's parks, a chamber-music series, open rehearsals, radio and television broadcasts—the amount of music to prepare for all these events is staggering.

"No orchestra in the world is under such enormous pressure to perform contemporary music as the Philharmonic, and this is bound to take a toll on the musicians," says Erich Leinsdorf. "One told me recently that they have lost the knack of playing a simple Weber overture because they never have any time to rehearse such things. If the Philharmonic must bow to the contemporary-music lobby, it should channel these activities into three or four special weeks during the season. The subscribers are a passive audience, and they couldn't give a damn about all the politicking that goes on in New York for new music. And they never will, no matter how vigorously you force it down their throats. Why, then, do you engage Rudolf Serkin for a concert and then throw in two difficult avant-garde pieces that his public has no taste for? A great orchestra in a great city with so many different people to please ought to

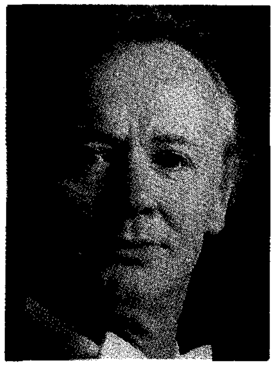
Photograph by Christian Steiner.

LOSS: "WE USED TO BE ABLE TO PLAY ANY STYLE INSTANTLY," SAYS A MUSICIAN. "WE COULDN'T DO THAT NOW."

cater in very simple ways to special tastes, perhaps by arranging programs in cycles—contemporary, all French, eighteenth century, second Viennese school, and so on. That way, you would have a fighting chance to please most everyone—and the orchestra will thank you, too."

Executive vice-president Albert Webster also worries about programming and other matters beyond the annual attempt to raise more than $18 million—a budget that has been met and has even edged into the black over the past six seasons. He also wonders about turning the orchestra into a still greater community resource without jeopardizing the necessity of generating 50 to 60 percent of the income that the Philharmonic must have in order to function. "Perhaps New York is simply not the place to begin this sort of adventure since there is already so much musical activity in the city," Webster says. "Maybe we should just be an orchestra and let the other organizations fill in, but it seems to me that the Philharmonic is bursting with musical potential that has barely been tapped."

KLAUS TENNSTEDT



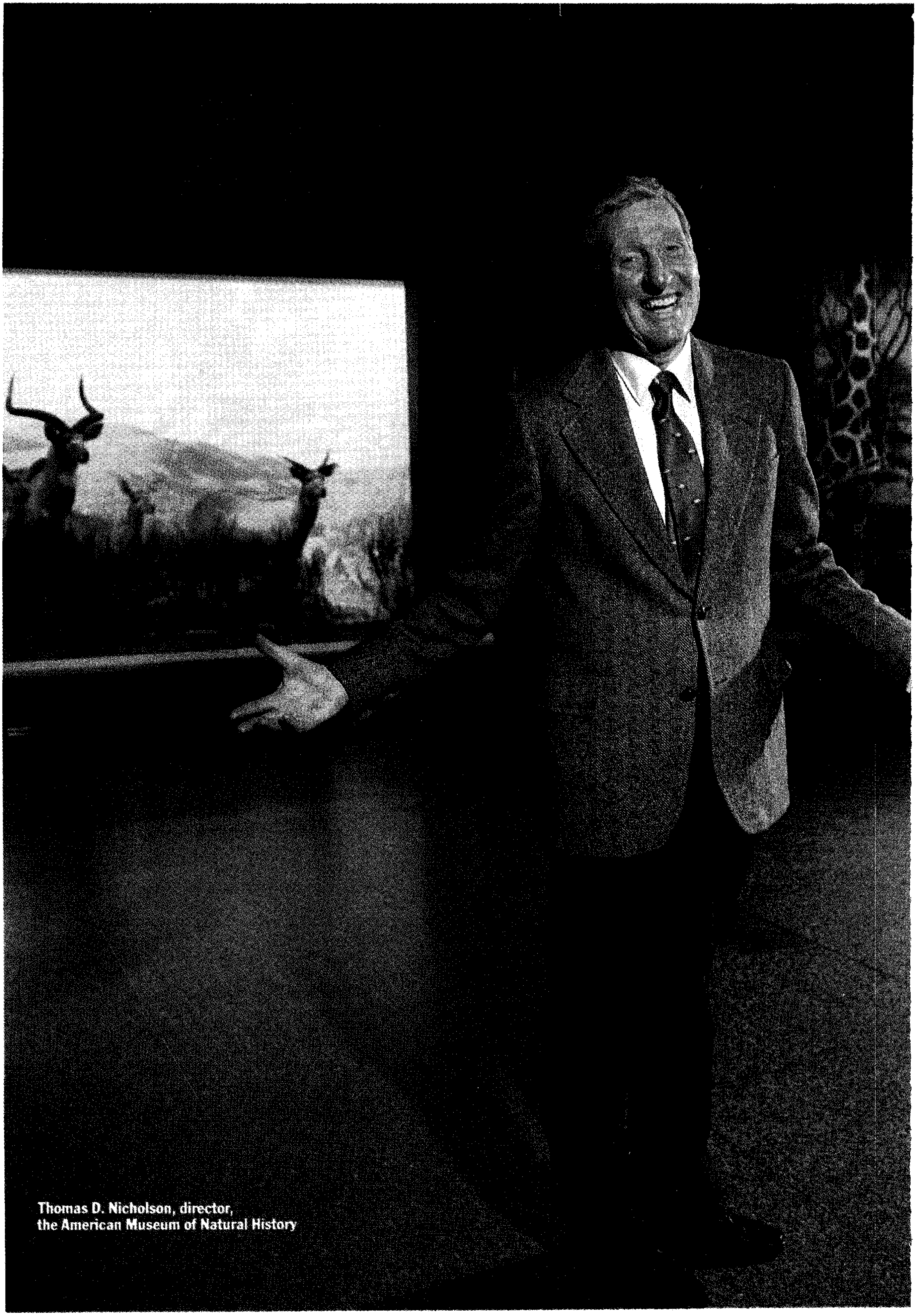
AN ENTHUSIASTIC AND POPULAR GUEST CONDUCTOR, HE MADE FRIENDS WITH THE PHILHARMONIC'S MUSICIANS IN THE FIRST FIVE MINUTES.

The orchestra's potential has been tantalizing ever since the Philharmonic Society gave its first concert, on December 7, 1842, in the Apollo Rooms at 410 Broadway. On countless occasions and with dozens of great conductors, that potential has come to life. Yet even in the best of times, a sense of confusion and a problem of identity always seem to plague the Philharmonic, sapping the energies of its music director, managerial staff, and the musicians themselves. How can the Philharmonic be expected to fulfill all the many functions New York automatically expects of its home-based orchestra? Certainly not with a conductor who only on rare occasions manages to inspire his players and provide his audiences with memorable musical experiences, or with a cool management that keeps the musicians at a distance, or with an orchestra that must constantly play in an acoustically inhospitable hall. No wonder the Philharmonic gives the impression, as it has so often in the past, of being dangerously on the verge of a collective nervous breakdown.

"Musicians are like birds," Mehta muses. "If the weather is not good, they don't sing as much." Leinsdorf expands on the idea: "The reaction of a collective of humanity is always instinctive. You have to create an environment that enables people to give their best, and I've never found an orchestra that did not want to give its best. Essentially, the Philharmonic is just like any other orchestra—they all have the spirit of kids, and if you scratch away a little of the fatigue and cynicism, out comes a seventeen-year-old music student again, full of wonder, exuberance, and a tremendous love of music."

"Love—that's really what it's all about." Bernstein eagerly pounces on one of his favorite themes, and I suppose at this point in his career, the Philharmonic's father figure has earned the right to reduce the orchestra's complex problems to basics. "The Philharmonic, like all orchestras, needs as much loving care as it can get—perhaps even more than most, considering the ridiculous pressures and expectations with which this city saddles its orchestra. Maybe no collection of mere human musicians will ever be able to give all the things New York apparently demands from its orchestra. But I'll tell you this, and the Philharmonic has been my family for over 40 years: When these musicians feel the right kind of love coming from the podium, they give it back, and they play like angels. When that happens, the Philharmonic becomes as great as any orchestra in the world." ■

Photographs: top, James Hamilton; bottom courtesy of EMI/Angel Records.



Thomas D. Nicholson, director,
the American Museum of Natural History

DINOSAURS AND ASTEROIDS

A GREAT MUSEUM EVOLVES

BY KATHARINE DAVIS FISHMAN

THE TEMPORARY THRONE OF Otumfuo Opoku Ware II, hereditary ruler of the Asante people of Ghana, had been set up in front of a coral reef on the Bahamian island of Andros, near a sperm whale poised to demolish a squid. Hard by a group of walrus lolling on an ice floe in the Bering Sea, an African woman in full native dress sat bottle-feeding a baby in a terrycloth jumpsuit. Beneath the great polyurethane whale, robed ten-year-old girls jingling with gold necklaces and bracelets undulated to throbbing drums and clanging ngongi. Togalike Asante-cloth robes of gold and orange silk, lavender and silver brocade, and flowered eyelet swirled about everywhere; the wearers held cans of Budweiser and plastic cups of white wine and Diet Coke.

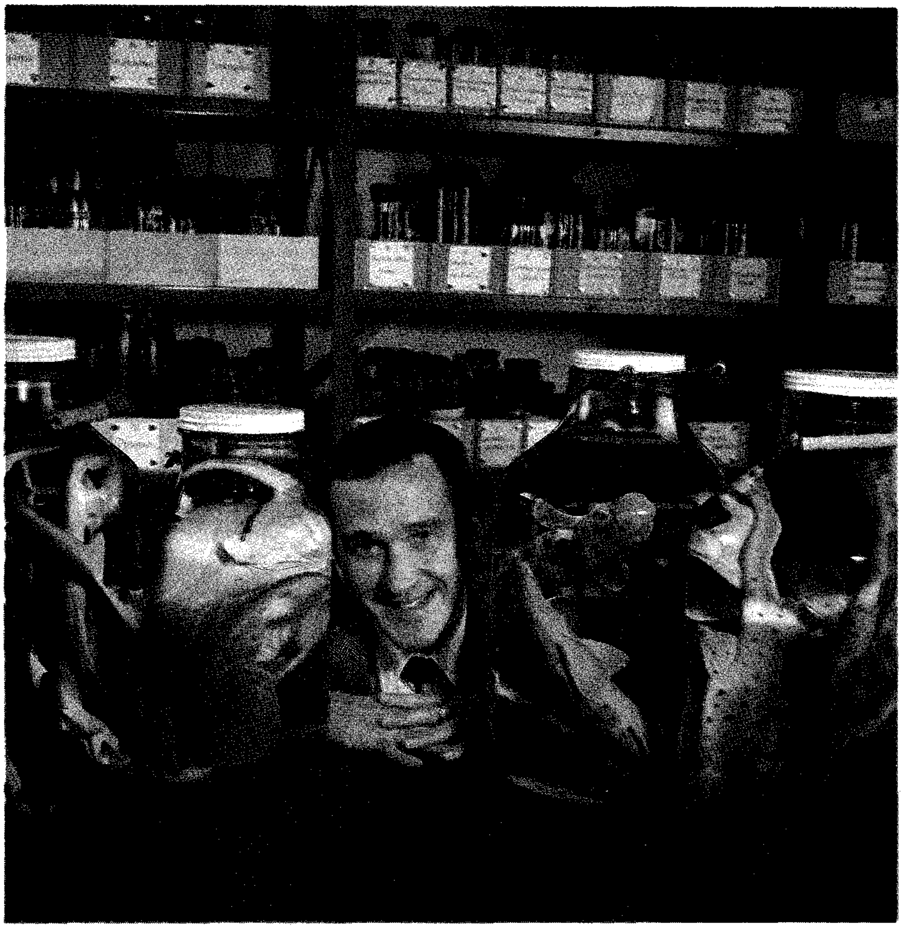
The setting was the Hall of Ocean Life at the American Museum of Natural History, which was holding a reception to honor the king and his retinue, here to open the museum's exhibition of Asante artifacts. And striding about with an air of command was the museum's director, Thomas D. Nicholson. From his wardrobe of 40 museum ties, Nicholson had chosen a maroon one with green frogs rampant, to set off his green suit.

The museum is not, quite obviously, the staid and musty place that you and I remember, although its major icons—the great whale, the totem poles, the dinosaur skeletons—are where we left them. The Asante festivities (among the most elaborate the museum has yet staged) are striking evidence that the institution means to be a lively competitor in New York's cultural marketplace. In fact, this updating has gone on for most of the past two decades, but because changes have been gradual and apparently painless, and because (despite the current hoopla) the museum speaks in a quiet voice, many New Yorkers are not aware of them.

In addition to the steady renovation of its 40 permanent-exhibition halls, the museum now presents a new temporary exhibit about eight times a year; some three a year are as important as the Asante show. Its education department (twenty full-time professionals, plus part-timers and volunteers) puts on numerous annual events ranging from the Margaret Mead Film Festival (four nights of anthropological films, which 7,000 people come to see) to Identification Day, when anyone can bring an object found in the attic or on the beach and discuss it with one of the museum's curators. Every

Photographed by Theo Westenberger/Sygma.

weekend afternoon from October through July, there are ethnic-music, dance, and crafts demonstrations at the Leonhardt People Center; adult lectures and performances draw more than 50,000 people a year; 50,000 kids come to the museum's classes, and 100,000 more tour the institution with school groups. The education department includes three coordinators who plan activities geared to the African-American and Caribbean communities and to senior adults, a strategy whose effectiveness is apparent to anyone who walks through the museum and looks at the people in its halls.



Gareth Nelson of Ichthyology

The museum, not Zabar's, has the largest assortment of pickled fish on the Upper West Side—100,000 bottles of them—plus tanks full of sharks.

Moreover, though exhibitions and events constitute the public face of the museum, it has for the past century continued to be a research institution of international distinction; work that now goes on there in evolutionary biology, in particular, is not just leading edge but fairly radical. The difference between public and staff views of the institution is apparent in the way people shorten its name: New Yorkers call it the Museum of Natural History, to distinguish it from MOMA and the Met, while staffers just say they work at the *American* Museum, as opposed to its colleagues and competitors—the British Museum, the National Museum of Natural History (a branch of the Smithsonian), and Chicago's Field Museum.

Changes have come, according to Nicholson, for a variety of reasons—some obvious, some less so. Both adults and children are more sophisticated than they used to be, and cultural tastes alter; the museum was originally designed for families and is now used heavily by groups; and escalating costs have generated new exhibition approaches throughout the museum world. Redoing a hall costs $2.5 million—"At this rate, we renovate major permanent spaces once every two years," Nicholson says. "Art museums, for half the cost or less, put on new exhibitions every other month. When you open a new hall every two years, does the community look at you as a dynamic, active institution that's changing with time? So I started to expand the special-exhibition program. Then in '74 and '75, the city had its financial crisis. The city owns all these buildings and accepts the responsibility to maintain and improve them; 30 percent of the cost of a new exhibition hall is structural improvements that the city pays for. The rest—the cost of designing the exhibition, building it, putting specimens in, labeling them, and so forth—we pay for. We saw the city's share drying up; there were no capital funds to build permanent halls. So I said, 'Let's put on bigger and better special exhibitions.' "

THE MUSEUM HAS ALWAYS held a special place in the hearts of New Yorkers; that is both its curse and its blessing. "On a Sunday afternoon at the Met or the Whitney or the Modern, you see essentially an all-white, upper-middle-class, highly educated audience, and we get our share of them, but we also draw from a wider base," says Malcolm Arth, who heads the education department. (All the museum's department heads and curators, unless otherwise noted, should be presumed to be—like Nicholson—Ph.D.'s.) "That's partly because people think of us as a place to bring children, and everybody has children. If you remember the elephants as a kid, you know that, when you bring your kids, the elephants will still be there, so in that respect we're almost a shrine. But if you define the museum first as a place for children and second as a shrine with permanent exhibits you revisit to be reassured the world is stable, there's no reason to come back often: Once every fifteen years will do. We want people to come three to six times a year."

To see the museum without a child is, in fact, a revelation: It is a place of high romance and escape. At 10 A.M., you can join a pearl diver among the corals of Tongareva, at 10:15 watch a pair of bull moose tangling over a female on the Alaskan tundra, at 10:30 wander over to a bazaar in Samarkand, with suitable music wailing in the background. More subtly, the museum's older exhibit halls are themselves artifacts of the culture that produced them: The carved columns framing the dioramas, the precisely rendered landscapes within, the mahogany exhibit cases are all exquisite period pieces. It would take a very special child to be moved by a plaque acknowledging the generosity of Mr. Arthur S. Vernay and the late Colonel Faunthorpe of Great Britain, who, between 1922 and 1928, made six expeditions into India, Burma, and Siam; kids want to find out whether fish can hear, and parents apportion museum time accordingly.

As Nicholson points out, a museum is

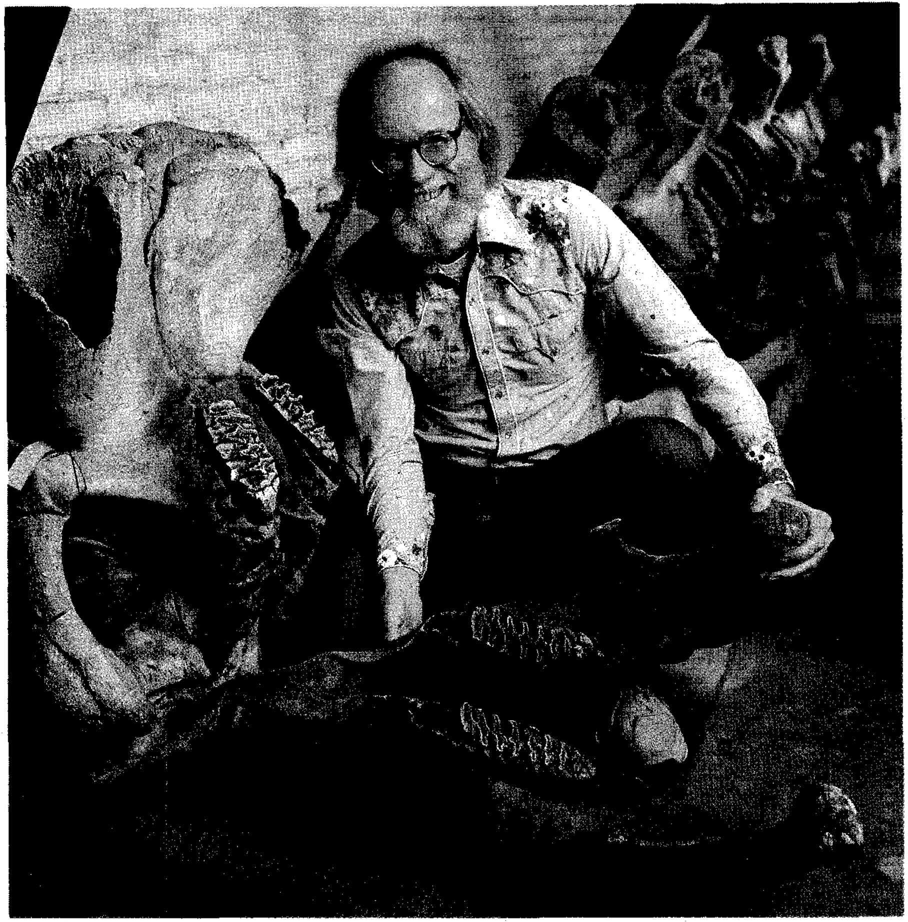
IN A REPTILE LAB: LIVE POISON-DART FROGS.

a "material-based institution. Our first goal is to collect the stuff, preserve it, protect it, classify it, and organize it. Our second goal is to study it. Our third is to teach from it." Any effort to understand the institution and its people must begin with its formidable treasure, which comprises some 35 *million* artifacts and specimens. While the museum claims it has more exhibit space than any similar institution in the world, only about 1 percent of its collection is being displayed to the public. The rest is stuffed in white lockers that line the convoluted hallways of the institution's 22 buildings, or marinating in vats and tanks and tiny bottles, or piled in closets approachable only by clambering up catwalks, or just decorating the stairwells. When squeaky doors are opened, the smell of camphor or formalin wafts through the air.

CRATES OF ALASKAN MAMMOTHS from the Ice Age—a skull in this one, a tibia in that—are piled high on a loading dock en route from one storage area to another. Giant femurs and humeri sit out on racks; more dinosaur bones fill a basement locker room. The red diamond on one locker signifies that it contains a valuable type specimen, in this case the ultimate stegosaurus with which all purported *Stegosaurus* discoveries must be compared. The largest collection of fossil mammals in the world is spread out over seven floors in the Frick building, inside a courtyard that cannot be seen from the street.

The ornithology department is far more orderly (today's curators are stuck with their predecessors' bad habits). Here are drawers full of late parrots, wings folded, beaks skyward; they are "study skins," stuffed with cotton for economy of storage, with no regard for lifelike poses. This one has a purple stomach, that one doesn't; here's a pure yellow, a greenish yellow, a yellow-to-orange, a rosy with blue edges. They are laid out to show scholars the differences among individuals and species on the same and different islands. Ornithologist George Barrowclough casts his expert eye on a wandering albatross that ceased to roam in New South Wales in 1913, a giant white bird with a nine-foot wingspan. "These are in good condition," he says. "They were cleaned very well, soaked in gasoline so the grease wouldn't leak out and stain the feathers." Besides the study skins, Ornithology has fragile skeletons as well as trunk-size tanks full of pheasants and eagles preserved in alcohol, and today there happens to be a cuckoo in the deep freeze.

Ichthyology has no skins, but the largest assortment of pickled fish on the Upper West Side is not at Zabar's. Standard bottles—more than 100,000 of them—range from eight ounces to five gallons, and the sharks and rays are put up in stainless-steel tanks. While the ornithology collection is mostly complete except for individual curators' needs, Ichthyology goes on gathering. "From a genetic standpoint, fishes evolve very little over a period of even 2,000 years," says Gareth Nelson, who heads the department. "But environmental conditions do change. We had people come in here not long ago from some Canadian government agency. They were concerned about how a chemical factory was affecting water flowing into the Detroit River. They asked us if we had any fishes collected from there in 1900, before the chemical company started, and we eventually found four or five bottles. They took tissue samples to test for mercury. So right now, it might seem trivial to document the condition of the Saw Mill River in 1984, but a hundred years from now that might be very important."



Guy Musser of Mammalogy

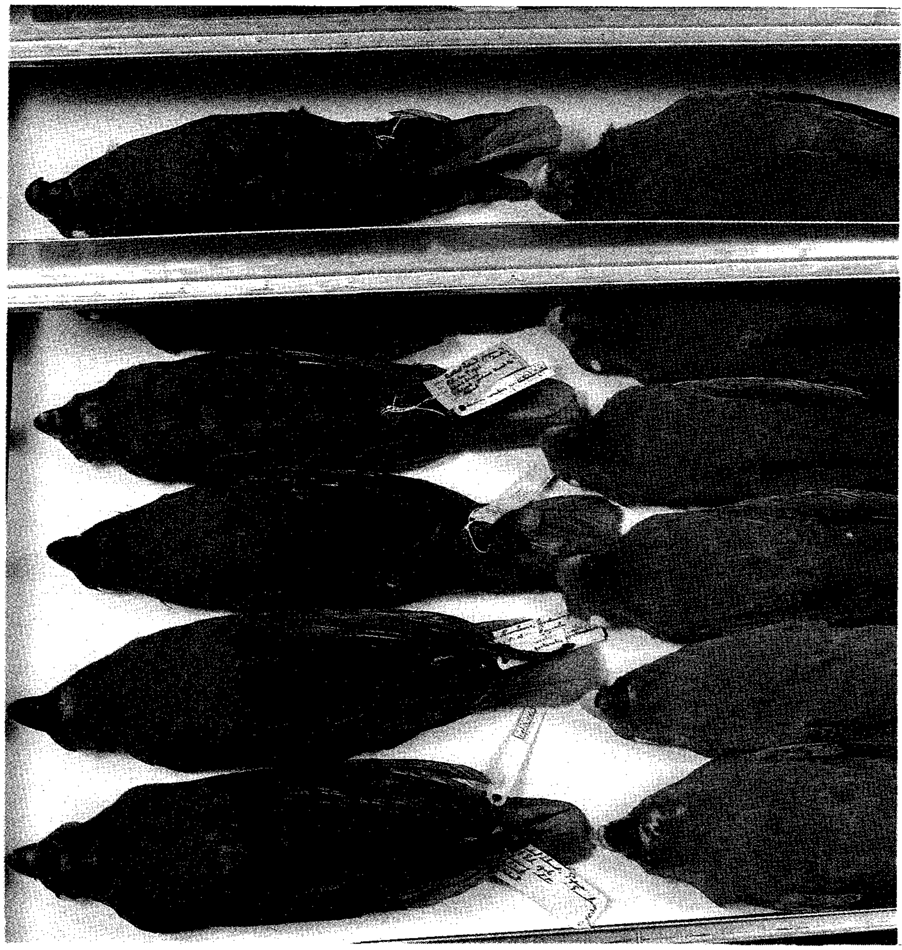
Three dozen elephant skulls are laid out on racks in the mammalogy department; nearby, there's a storage room containing 150 rhinoceroses.

"At one time, we had a problem with elephants," says Guy Musser, the mammalogy department chairman, whose domain ranges from mice to whales and who is himself a vulture for storage space. "All our material was jammed into a small closet. There was a wall of elephant bones; you just opened the door and closed it again." Now Musser has grabbed a studio skylit room, and the huge skulls and limb bones of his three dozen specimens are laid out on racks where visitors can study them. Musser also has a new storage area for his 150 rhinoceroses, but the bison are still hidden in closets and drawers. The large animals on the exhibit floor were not conventionally stuffed; rather, they were mounted by the Akeley sculpture method, devised by the explorer Carl Akeley to avoid lumps and sags and produce a more lifelike pose. First, the skeleton, skinned and gutted, was reinforced with wood and wire; then veins, tendons, muscles, and flesh were sculpted in clay right over it; finally, a mold was made of the clay figure, and the original skin was stretched over the mold. Afterward, the exhibition department gave the skeleton to Mammalogy, which continues to make intellectual soup from the bones.

Musser has a room with pelts, scragglier than those on Seventh Avenue, and tanks full of pickled anteaters and gorilla slices, and some curiosities like the skeleton of Barnum's elephant Jumbo, which sits in a hallway. He also runs one of the museum's more sinister nooks, the bug room, where skeletons of fish, birds, and small mammals are prepared. The room contains six enormous steel containers, each aswarm with beetle larvae; dried animals are dumped into the tanks, and the beetles pick the skeletons clean. The bug room doesn't smell quite as awful, however, as the room where Herpetology keeps live snakes, and Herpetology's live poison-dart frogs, the kind used in Colombia to supply poison for blowgun darts, raise an equal shiver.

FOR THE CURATORS, THE museum's collections are certainly a helpful resource. "Sometimes I have a question that's simple to answer by just looking at a specimen," says Michael Novacek, chairman of the Department of Vertebrate Paleontology, who arrived two years ago from San Diego State University. "At a university, I'd have to look in books, try to call someplace, and maybe three weeks later I'd get the answer. Here I just walk downstairs. And even if there's an available description of a monkey skull, it's much more fun to take the skull, put it on my desk, and look at it as I'm working on something else." But it's also clear that the museum's biologists, whatever their specialty, have much in common with one another, that the collections draw researchers with a bent for classifying things, for drawing up giant kinship charts, which, if put together, might embrace all the world's creatures. And having drawn these scientists, the collections continue to shape their thinking.

George Barrowclough, for example, is the museum's high-tech bird-watcher. His focus is a bird called the junco, which can be found in Central Park but is more interesting in the western United States, Canada, and Mexico. "On each mountain range, the juncos are a different subspecies, and they're much more colorful. A junco is a junco because it has a pale bill and white outer-tail feathers, and everything else is up for grabs." Barrowclough chose this genus because he's interested in what makes a species and what different traits in the same birds can tell him about their evolution; juncos are sufficiently varied and common to be rewarding subjects.



"Study skins" of parrots in Ornithology

Wings folded, beaks skyward, the late parrots, stuffed with cotton, rest in drawers. And today, there's a cuckoo in the deep freeze.

Barrowclough, who is 36, might go off to some canyon in Costa Rica to sample the birds there. He spies a junco, envelops it in something called a mist net, which the birds can't see, and takes a blood sample from a vein underneath its wing; then the junco flies off. When he gets home to the lab, he puts several blood samples in a gelatin mold and shoots electric current through it. If the proteins in the blood are different, the blotches on the mold will look different. These differences are analyzed using a computer program Barrowclough wrote that tells him how closely the species are related, and thus he charts their evolutionary history.

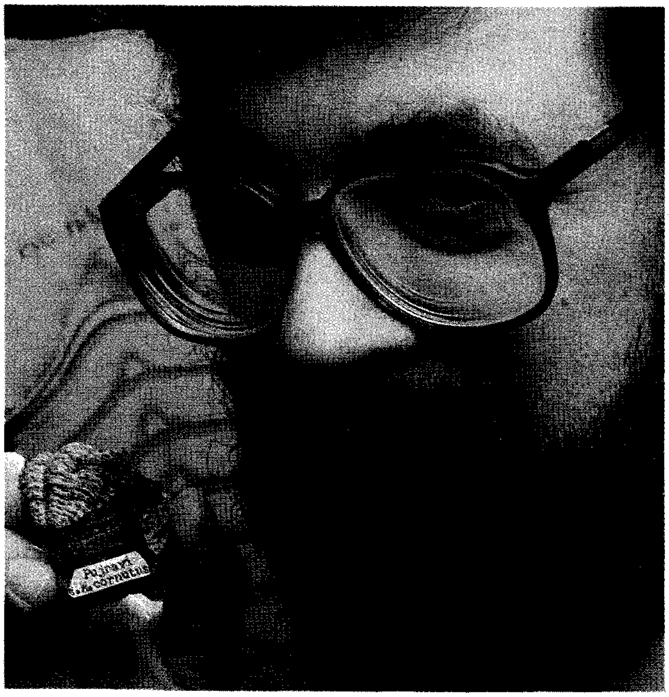
Gareth Nelson, 47, a lanky man who wears steel-rimmed glasses and a bola tie, studies anchovies for the same reason Barrowclough looks at juncos; there are 150 species, and they live all over. As Barrowclough analyzes blood, Nelson counts vertebrae, recording his findings in small, precise handwriting in a big book; members of the same species will have the same number of vertebrae. Most anchovies live in salt water, but some species inhabit South American rivers. "South America is replete with freshwater fishes," Nelson says, "and invariably, when you look for their nearest relatives, you find them in Africa; popular geological theory holds that these two continents were once united. A few years ago, I was working on another group of freshwater fish from South America, and it appeared their relatives were in Northern Australia, New Guinea, and the Mekong River. This didn't jibe with current geology. Then it turned out that these

SATISFYINGLY EXOTIC: THE NEBLINA EXPEDITION.

freshwater anchovies have their relatives not in Africa but in Hawaii and in the Pacific near New Guinea. This leads to a whole different set of theories about how the oceans were formed, theories which only a small number of people now understand. So that's how I got into anchovies: They're a good window for exploring transpacific relationships."

Nelson's biogeography is not the first avant-garde work he's done. Back in the seventies, he was the leading American exponent of something called cladistics, a method of classifying different types of animals to determine their evolutionary history. Nelson and his supporters were saying that you couldn't prove any particular animal was the ancestor of any other, nor could you demonstrate why one species survived and another died out; all you could show was what traits they had in common. These ideas were sufficiently controversial to shatter the tranquillity of the museum staff's traditional midday post-lunch coffee hour: "We'd have the usual discussions of the Mets and the tax structure in Bergen County," says a colleague of Nelson's, "but then there'd be horrendous fights between the cladists and the reactionaries."

The cladists won. Accordingly, any outside scholar who presents a different view of things to the museum's monthly systematics symposium will find it almost as much fun as being a guest on *Firing Line*. It's a fearsome experience to appear before scientists who have all their ducks in a row and filed away in lockers under the eaves. Early this fall, a biologist from a nearby university came to describe his experiments breeding hydras: By observing the hydras' feeding habits, he suggested, you could learn about the species's survival and evolution. The audience wasn't buying. One man was icily sarcastic, another quietly lethal, a third heated. The heated listener later remarked, "He was treating hydras as he thinks he sees them today—as sort of the be-all and end-all of hydradom," while museum researchers take a much longer view. As Niles Eldredge, a paleontologist, points out, "If we've got a specimen in a drawer that comes from the first documented occurrence of a species, it's very simple for us to go and compare that with a sample from a few million years later, and another several million years later still. In a place like this, you can see things that in the real world are separated on a grand scale in space or time, and here they are, adjacent to each other in drawers. That frees your mind, makes you see things differently. So the place really affects you. It makes us unimpressed, too, by geneticists talking about generation-by-generation changes."



Paleontologist Niles Eldredge

A paleontologist says, "We can compare one specimen with another from a few million years later."

IN BYGONE YEARS, THE MUSEUM was famous for exotic and extravagant expeditions, which reached their peak when Roy Chapman Andrews and a huge team of naturalists crossed the Gobi in a fleet of motorcars and spent the better part of the twenties hunting fossils there. The institution doesn't single-handedly mount such spectaculars anymore. For one thing, wildlife conservation rules out bagging big game, and specimens currently gathered are those that died of natural causes; second, countries want to keep their own materials. (They don't make artifacts the way they used to, anyhow: Ethnologist Stanley Freed, asked if he still brings home objects from field trips to India, answers, "What would I collect? Sony radios?") Finally, travel has changed. "Sixty years ago," Nicholson says, "it would take a guy two months to get where he was going by ship, and another month to go into the interior. He had to organize all his food and support, and he ended up with 50 people. So you sent him with a large goal like collecting the African mammals for a new hall, and you said, 'While you're there, look at the insects and birds and artifacts.' And you'd send an archaeologist, an anthropologist, geologists, a plant ecologist. Today, I can get a guy anywhere in the world in 48 hours, so we can afford to carry out our collecting more precisely."

For the individual curator, fieldwork can still be romantic and perilous. Guy Musser studies rats for the same reason Barrowclough studies juncos and Nelson anchovies. During the seventies, he spent three years mostly on Sulawesi, living in virgin forest with one friend and a couple of native helpers. "You had to walk carefully. It's mountainous, and if you fall and hurt yourself, you can't get help. At one camp, it would have taken two days to get to the next village, then nearly a day to get to the road, and, depending on the weather, anywhere from four to twelve hours to get to the coastal town, where there might or might not have been a competent doctor. There are some parts of the world where when you start out on an expedition you don't know if you'll be back. That adventure is very appealing to me."

This year, however, the museum is participating in an enterprise that recalls the glory days, updated. At the invitation of the Venezuelan government, scientists from several institutions have been sampling plants and animals on top of Neblina, a 6,000-foot mesa that rises sharply above the tropical rain forest; the expedition is bankrolled partly by the National Science Foundation. Because of its elevation, Neblina is a habitat whose species have developed in isolation; like Darwin's Galápagos Islands, it may yield significant clues to evolution. The naturalists reached the area in dugout canoes and the top of the mountain by helicopter. Last February, a heli-

WHAT WAS STOLEN? AN EXTINCT LABRADOR DUCK.

copter failure and a siege of bad weather left five researchers stranded on top of Neblina for ten days with five days' food, obliged to live on ornithological specimens boiled in a pot with a bouillon cube and doused with Tabasco sauce. "On a good day, we'd have a couple of robins and three sparrows," says Richard Zweifel, a coolheaded herpetologist. "We lost some weight and got a lot more specimens than we would have otherwise."

"If all research stopped, the museum could go right on living, but if the exhibitions stopped, the whole place would close down," says George Gardner, the head of Exhibition and Graphics, who sports a neatly trimmed beard that would not seem at all out of place at the Metropolitan Museum. Unlike most department heads, who hold their Ph.D.'s in the sciences, Gardner has bachelor's degrees in fine arts and industrial design. He oversees the designing of permanent halls, which is undertaken by a staff of Pratt and Cooper Union types like himself, in collaboration with the appropriate curator. He is also responsible for adapting and augmenting traveling exhibits—such as the Asante show—that will be on display at the museum. And, he must see to it that the elephants are shampooed, the background paintings and leaves washed down, and some of the dioramas coated with insecticide.

THE MUSEUM BUILDS VERY few dioramas now: A "recent" animal-habitat diorama that is eight years old cost $35,000 (a large one would run $100,000). Biology exhibits, however, are regularly renovated, and, while curators may kill small specimens for study purposes, animals are no longer killed for exhibit. Instead, Gardner's staff must use its ingenuity. Here's how David Schwendeman, the senior taxidermist, made a fiberglass Burmese python for the reptile hall: Herpetology had secured the right snake. Schwendeman took it to the Bronx Zoo, where a vet anesthetized it; he coiled it in the shape it now takes in the hall, propped its head up, put tubes in its nose, put plaster of Paris on it, and made a mold. He knew it would take thirteen minutes for the plaster to set, and he had to get the snake out within that time or the heat would kill it. When the mold got firm, Schwendeman and the vet turned it upside down, dumped the snake into a garbage can, and gave it a whiff of oxygen. "The next day," Schwendeman says, "the snake ate a chicken."

A visitor who strolls through the museum with an eye toward exhibit design, not content, will notice an almost geologic stratification of the halls, starting with the sepulchral Hall of Northwest Coast Indians, installed 80 years ago. This hall, a disaster if you try to read the copy on the cases and a glory if you just look up at the totems and murals, is a prime candidate for renovation; Gardner and his staff must retain the landmarks, improve the lighting, and make the exhibits legible while protecting objects that have in recent years become valuable primitive art. The just-opened Margaret Mead Hall of Pacific Peoples, by contrast, reflects contemporary graphics: It uses a separate color for the walls and carpet of each "culture area" (Australia, the Philippines, Melanesia, Polynesia, and Micronesia) and divides these islands via a blue tile "sea."

Considering the number of objects on display, it's not surprising that the museum isn't infallible in protecting them. Security has been state-of-the-art, officials say, since 1964, after Murph the Surf and his beachboy friends lifted the Star of India sapphire, the DeLong star ruby, and other baubles from the Hall of Gems. But in 1982, thieves managed to remove 25 invaluable pieces of Mayan jade; only 4 have been recovered.

Some thieves have esoteric tastes. A year ago, the museum's president, Robert G. Goelet, noticed that the background of an exhibit case looked odd: The birds were displayed in a snowy environment, but the background appeared to be a tropical rain forest. It turned out that the museum had built a new case inside an old one; with the access hatch removed (it was found in a corridor), one could see through to the old case, with its rain-forest setting. Was anything in the display missing? Yes—an extinct Labrador duck.

Errors do creep into exhibits for various reasons. At present, for example, the head on the apatosaurus in the dinosaur hall (apatosauruses are what used to be called brontosauruses) is from the wrong kind of animal, according to a discovery made long after the exhibit was mounted. "We don't have that kind of skull in our collection," says Michael Novacek of the vertebrate-paleontology department. "We do have a cast of an apatosaurus skull, but the apatosaurus in the dinosaur hall was bigger than our skull cast, which wouldn't fit the body. Skeletons are rarely found in one piece; these two animals were near each other, and they got mixed up. Some of those fellows back in the 1800s liked to publish very fast, so they made mistakes in associating bones, and these errors still show up in exhibits. Finding enough skilled technicians to prepare all our fossils is a problem in my department, and we're waiting for someone able to model a new cast." And with a paleontologist's view of time, Novacek adds, "Anyway, the paper on the skull switch was published only ten years ago."

OF ALL THE DEPARTMENTS in the museum, the one that's changed most radically is the Hayden Planetarium. In about the same tone of voice a biologist might use to say "We do science," William Gutsch, the astronomer and science reporter who heads the planetarium, says, "We do shows." The planetarium is geared to teaching, not research, and Gutsch himself tends to be more theatrical than the other curators. "Every decade, we paint the heavens," he said recently, "and today's the day."

Until two or three years ago, the Sky Theater had just its Zeiss VI star projector, run by a technician; now a pair of Eagle II computers command 160 special-effects projectors, which produce black holes that spin, stars that explode, galaxies that fly across the room, and spaceships that land on Mars. Before, the show was limited by the number of buttons one technician could push; now there might be 60 or 70 special effects in a 45-minute production.

"We've kept pace with accelerated developments in TV and motion pictures," Gutsch says. "Then the subject matter of our shows has also evolved, and that pace has accelerated. We have learned in the last 25 years thousands of times as much about the universe as we knew from that time back to the dawn of civilization." Of all branches of natural history, astronomy is the most susceptible to graphic demonstrations and the most abstruse without them. Gutsch says, "Without the special effects, we'd be decades behind what's really going on in astronomy."

Most of us remember a homespun scientist voice delivering the planetarium's lectures (in the fifties, the voice was Nicholson's; today, it belongs to Leonard Nimoy or Vincent Price). The music is written to order by a composer who does film and television scores. And the effects themselves are designed in the planetarium's basement workshop, where such books as *The Art of Star Wars* and *The Art of the Empire Strikes Back* are prominent on the shelves. "When we have a call for spacecraft in our shows, we could create artwork," Gutsch says, "but it's more realistic to do what Hollywood does: build a model of the object, photograph it, and

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THE PLANETARIUM HAS CHANGED RADICALLY.

Painting a mold of *Tyrannosaurus rex*

Errors do creep into exhibits. The head on the apatosaurus in the dinosaur hall is from the wrong kind of animal.

project the photograph on the dome. Here's a mock-up of the type of space station that will probably be constructed during the nineties. The production designer, Brian Sullivan, had to create this from scratch. We don't have George Lucas's budget; it has to be built for $18.33 or less. These two corrugated areas are the tops from Nescafé coffee jars, painted. These boxes are paper-clip dispensers; we're not too popular with the secretaries now. This is a probe the Russians sent down through the atmosphere of Venus. Brian found it convenient to build the instrument package as a model, so this is a L'Eggs panty-hose container; the rest is artwork. This space station started out as a tub of margarine.

"We would not put a rectangular picture up on our hemispheric dome," Gutsch says, "so we have to hand-opaque the background on each individual slide, with maybe a thousand slides for every show. We have to create ways of causing motion to occur without using film, so we bounce images off mirrors, we use ripply pieces of plastic, we move slides physically through the plane of projectors. We leave a visual up on the dome for fifteen or twenty seconds; then the eye gets tired of looking at it. Once, we made the universe blow up with Lucite, surgical rubber, a hose clamp, bits of mirror, and a L'Eggs container. It lasted seven seconds."

THE PLANETARIUM HAS PUT on laser shows for some years. Now Gutsch is introducing more activities that aren't strictly astronomical, which he says attract new audiences and stimulate creativity among his staff. This past Christmas, nine musicians played the Fourth and Fifth Brandenburg Concertos under the stars. "We talked about how people viewed the universe in the 1700s, but primarily it was a concert," he says. Below the Sky Theater is the Guggenheim Space Theater, whose ceiling is a mechanical model of the solar system. Besides regular shows put on there, Gutsch says, "we can do sit-down candlelit dining for up to 275 people among the galaxies and nebulas. We provide catering, musical groups, dancing, but only for corporations. We don't do weddings."

The museum's efforts to serve a heterogeneous audience have made it a more exciting and no less scientific place than it used to be. Sometimes the needs of its different publics conflict: The boutiquelike Hall of Asian Peoples, for example, so compelling to the casual adult visitor, is an irritating place to hold a class, and the music drives the teachers up the wall. No one has yet solved the problem of the din made by large groups of kids barreling through the halls, and probably no one will. However adult the intellectual level of the exhibits, it's proper that the institution remain one of the few that unstintingly welcome children, and thus the place of adults may have to be somewhat interstitial. Even so, a visit is well worth the price of a babysitter. ■

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THE SHORT OF IT

SATURDAY NIGHT LIVE'S COMIC CHAMELEON • BY ERIC POOLEY

TWENTY MINUTES INTO THIS season's *Saturday Night Live* premiere, in October, a nervous little misfit stood alone onstage and launched into a piece of comedy with few precedents in the show's ten-year history. The character, Ed Grimley—teeth bared in a failed attempt at a smile, trousers hiked to his chest, and black hair greased into a Dairy Queen peak—was thrown into paroxysms of ecstasy and despair by the prospect of being a contestant on the *Wheel of Fortune* game show.

Waiting in a network executive's office to find out if he'd made it, Grimley darted about, his legs churning as he hopped. He tried to sit quietly but couldn't: He jumped up, raced around, and then stopped dead, seized by the sudden fear that he might get on the show—and fail. "What if I freeze—*freeze bad*—on the simplest of famous names! The president married to Jackie Kennedy? I don't know! I have no idea! Was he not *tall?*" Grimley's voice jumped octaves and jumbled syntax. "But what if I *did* know the answer! I would be a *winner!* I would be a winner, and they would have to take me home in an ambulance because I would be collapsing from my own joy, I must say. Oh, let it turn out that way! I would just go mental . . . and it would be the best possible of all worlds."

Star turns are not unusual on *Saturday Night Live,* but here, for once, the star was invisible within the character he played. Through the entire performance, there was no sign of Martin Short, the actor deep inside Ed Grimley.

Short, 34, a Canadian known in this country mostly for his work on the comedy show *SCTV,* is *Saturday Night Live's* hottest performer, but the show—happily, *finally*—isn't relying on a single star to get all the laughs. Last summer, after four years of bad ratings and worse reviews, *SNL* producers Bob Tischler and Dick Ebersol rounded up an impressive cast of young vet comedians, including Harry Shearer (who had been in the cast for the 1979 season) and Christopher Guest, both from the "rockumentary" *This Is Spinal Tap,* and stand-up comedian Billy Crystal from ABC's *Soap.* Still, when people discuss the show around coffee machines on Monday mornings, more often than not they're talking about one of Martin Short's strange new characters.

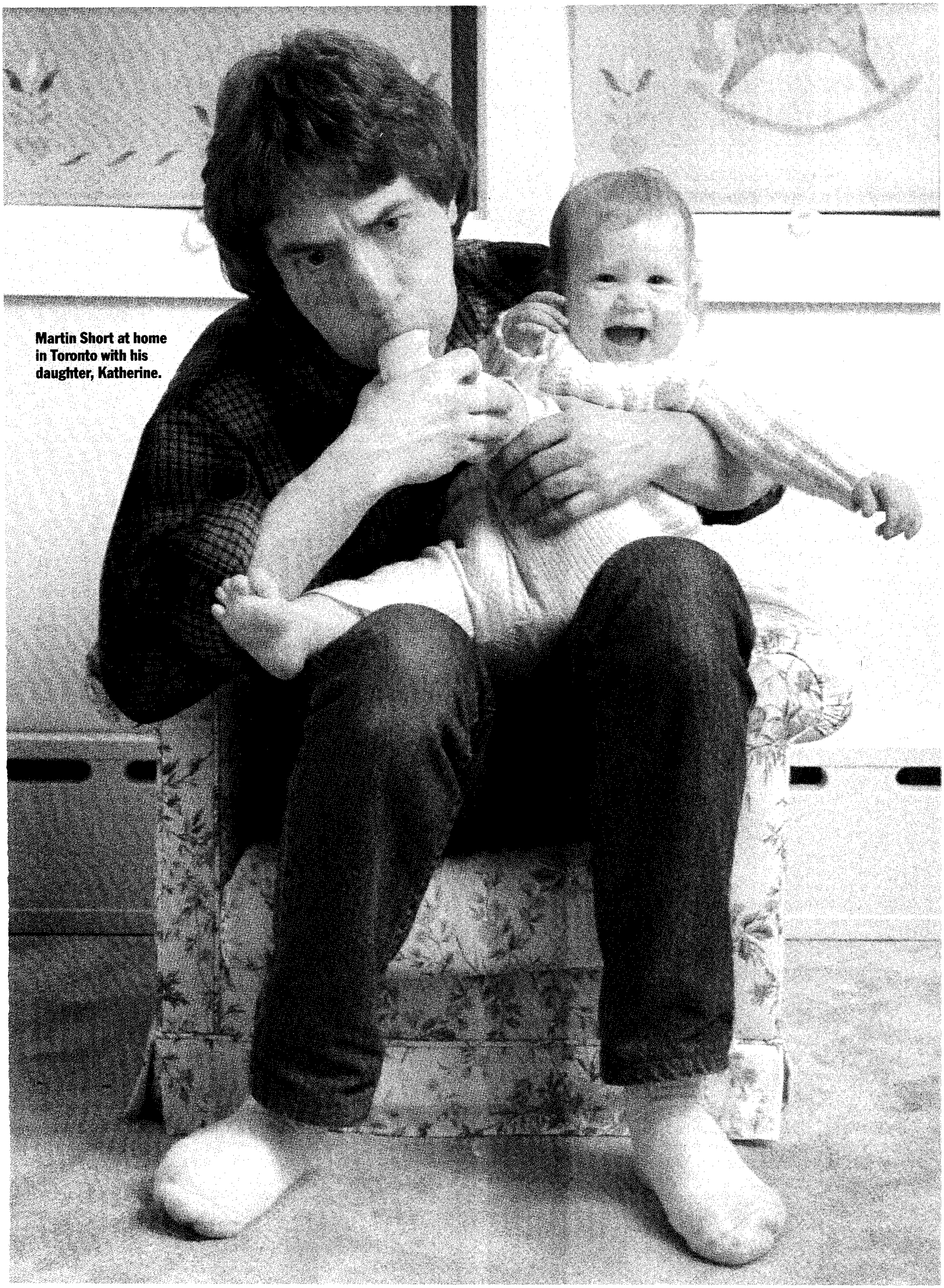
Ed Grimley may command attention (along with Crystal's Fernando, he gets the biggest cheer when he shows up onstage), but Martin Short cuts a less compelling figure. He doesn't impose his personality on the parts he plays, and the only time he appears *as* Martin Short is at the end of each show, when the cast assembles to wave at the audience. Even then, the boyish-looking actor with the unremarkable face can be hard to spot. "I'm not sure that people realize that the little guy waving up there is also Ed Grimley," says one of Short's friends. "Marty is most comfortable on the fringe—he doesn't have a casual Marty Short personality to fall back on. He doesn't look like his characters."

"Marty gets further inside his characters than anybody who's done this show," says producer Bob Tischler. "His Nathan Thurm character is a *great* piece of acting, the best acting I've seen on the program."

As Thurm, the most defensive lawyer ever to appear on *60 Minutes* (in this case, a parody film with Harry Shearer as Mike Wallace), Short perspires brilliantly, takes quick, trembling hits on his cigarette, and shoots nervous glances at the camera. Then he stretches his thin lips tightly and defends his counterfeit-whoopee-cushion company against Wallace's attack by dodging, squirming, and finally hitting back: "Why are you pointing the finger at other people all the time? Why don't you point the finger at yourself? Do a little more reading maybe, less time in court."

As slinky albino lounge singer Jackie Rogers Jr., he appears on a talk show to pitch his book, *Damn You Daddy Sir,* a memoir of cruel treatment at the hands of his lounge-singer father, Jackie Rogers Sr. Short also does one of the world's finest Katharine Hepburn imitations (in an inspired bit called "Kate & Ali," with Crystal as the ex-champ), and he presses that gravel voice and nodding head into service as Hepburn's hot-dog-vending cousin Nelson, in a send-up called "Lifestyles of the Relatives of the Rich and Famous." In the same way, rather than repeat the devastating Jerry Lewis impression that brought him so much attention on *SCTV,* Short appears in full

Photograph by Nancy Moran/Sygma.



Martin Short at home in Toronto with his daughter, Katherine.

LOSING IT: *"There I was on the monitor, in a dress and looking very bizarre, and I knew it was me, but I didn't recognize myself. I said, 'I've got to take a break from this. I need some distance.'"*

drag as Jerry's niece, Denise Lewis.

"I like to write characters and attitudes rather than jokes," says Short. "Thurm, for example, just came from the idea of defensiveness. My humor sometimes arises from a familiar character in a situation that veers off someplace unexpected—getting inside the character and seeing where he goes."

For the comedians who made it on *SNL* in the past—Chevy Chase, John Belushi, Bill Murray, Eddie Murphy—character development was almost immaterial. Of the show's brightest lights, in fact, only Dan Aykroyd and Gilda Radner created characters that, like Short's, had a life of their own. These three have something else in common, too: They all learned their trade in Toronto, at the Second City theater company.

ONE NIGHT IN THE FALL OF 1977, writer-comedian Steve Kampmann walked into Toronto's Old Firehall, home of the Second City comedy troupe. He was joining the cast after two years with its older sister, Second City of Chicago, because he'd noticed that the performers coming out of Toronto had "a different edge to them." When he walked through the stage door, Kampmann was greeted by "a strange little guy with hair pointing up to the ceiling and pants that went up to his chest. He said, 'Hi. I'm Marty Short. We're about to start the show.'"

The first sketch of the night was a popularity contest, a kind of game show in which the audience votes for its favorite performer. Short's Ed Grimley—then just six months old—won hands down that night, Kampmann says, "and after I joined the cast, I discovered that he won every night."

Short had become part of the company earlier that year, joining a cast that included Dave Thomas and Catherine O'Hara (Aykroyd and Radner had already left for *Saturday Night Live;* John Candy, Joe Flaherty, and Andrea Martin were starting work on *SCTV*). "Marty and Catherine were the only two that ever broke me up onstage," says Thomas.

He remembers the time he and Short improvised a sketch with Short as a hotel clerk and Thomas as characters from the game Clue. "It was my idea, and Marty said, 'You're crazy, this'll bomb,' and he was right," says Thomas. "But he went along with it anyway, and about three minutes into it—it was really *horrible*—Marty got out from behind his desk and started flipping around onstage like a fish. He won them over with sheer physical shtick, and I'll always admire him for it."

A moment like this usually happened when a sketch went awry; Short tends to stick to the script when things are going well. "I trust my improvisational ability," he says, "but I like to think of it as a safety net. I've always felt that for a certain script there's just one way for me to say it. It's like sorting out a puzzle." Short annotates each line in his scripts, making notes about inflections, pauses, and coughs, or changes in character, rhythm, and tone. When he feels he's got it right, he performs it just that way.

Methodical though he is, Short allows himself to improvise "with characters I know as well as Grimley." Originally a small-town gas-station attendant—"the kind of guy," says Short's closest friend, *SCTV* cast member Eugene Levy, "where you can't really tell if there's any inbreeding involved"—Grimley first appeared in a Second City sketch with Robin Duke and Peter Aykroyd. Over the three-month run of the skit, Short "made Ed's hair go higher and higher, just to make Peter laugh. Then once onstage, I sort of bared my teeth at Robin, and the audience laughed. I wasn't sure why they were laughing, but I froze, and from then on Ed did that. He grew as the run went on, but he still wasn't the Ed he is today."

Between 1979 and 1982, Short was in Los Angeles doing situation comedies (*The Associates,* a well-received James L. Brooks production that was canceled after nine shows, and a forgettable Danny Thomas puff called *I'm a Big Girl Now*) and had no outlet for characters like Grimley. "So Ed became a character in my wife's and my life," he says. "It got Albee-esque. We'd fight or something, and Nancy would say, 'I don't want to talk to you, I want to talk to Ed.' But by the time I started doing *SCTV,* I didn't think I'd be able to do him on the show. He'd become too private."

Short did do Grimley on *SCTV,* working him in a lower key than on *SNL.* And with time, the character became not just funny but affecting, the kind viewers remember fondly and look forward to. "He's a guy who never grew up," says Levy, "and that's why people love him. My favorite is the night-before-Christmas scene Grimley did one year on *SCTV.* He can't sleep, he's pacing around his room saying, 'I can't wait, I wish it were here, I couldn't be more excited.'"

Grimley's enthusiasm, Short says, comes straight from the Short family, which included five children. "My brother Michael, for example, will say, 'Ooooh! Christmas is *coming*'"—Short churns his fists and shakes his body—"and Michael is 40 years old. In our family, there's always been that 'Ooooh!' where you want to leap in the air. A lot of families have it. Brothers do it in private. I do it on TV."

"Marty certainly is the eternal optimist," says his old friend Paul Shaffer, of the David Letterman show. "He loves the Christmas season. I think it's his happiest time. He likes to go up to Canada and be with his family and say, 'Isn't this the most wonderful time you could possibly have in your life?'"

'ISN'T THIS A GREAT HOUSE? *It's so cozy y'know.* It's a real *Christmas* house." Short is leading the way up the stairs to the second floor of the old brick house he and his wife, actress Nancy Dolman, bought in 1977. Built in 1908, it's a solid structure in a solid, middle-class Toronto neighborhood—huge oak trees, a quiet road winding up a hill. It's a good place to raise kids, which, with a one-year-old daughter in the family, is much on their minds. There's a stone front porch, a red-felt Santa on the front door, and, as Short points out, "it's even got a picket fence."

It's seven days before Christmas, and Short has a three-week break from his 80-hour-a-week *SNL* schedule. He's delighted to be home—the family keeps an apartment in Manhattan and a house in Los Angeles, but only Toronto is home—and he admits to needing the vacation.

"Here's a room to see," he says, leading the way into his office. "It has a little history in it." The walls of the room are crowded with mounted and framed photos: Short in his various disguises, his friends and family. ("Marty is the family historian," says his brother Michael. "He keeps a book called "Milestones"—after the *Time* magazine section—with the entire family history pasted in it.") Short points out this shot from Second City, that one from *SCTV*. "This is us winning the Emmy [for *SCTV*]. Here I'm the answer to a crossword. This is the Hamilton Philharmonic Society: The concertmistress was Olive Short. The president was C. P. Short."

Charles Patrick Short, Marty's father, was one of nine children, and grew up Catholic in County Armagh, in what is now Northern Ireland. The family has run Short's Bar there for 300 years, and Michael Short says family members "are still involved with the rebel cause." But in 1926, during the bloodiest decade of the Catholic-Protestant "troubles," C. P. Short left Ireland for Hamilton, Ontario, where he worked hard and prospered, eventually becoming an executive of Stelco, Canada's largest steel company. "My father had his own little world, and from there he took potshots at everyone else," says Michael. "He was very funny, on a bizarre level. A lot of our humor comes from him."

One-man show: Short's cast of characters includes (clockwise from left) Ed Grimley, lawyer Nathan Thurm, lounge singer Jackie Rogers Jr., and Jerry Lewis.

Since their mother was the Hamilton Philharmonic's first violinist, "going off to rehearsal was the norm around our house," says Marty. He likes to recall his earliest experiments with slapstick, a running gag that involved cream tarts baked by the woman across the street. "I'd go over to fetch them," he says, "and invariably, knowing my family would be watching, on the way back I'd make it close to the front lawn, then trip and land with my face in the pies."

Michael Short remembers the gag in more revealing detail. Olive Short fought a protracted battle with cancer when her children were growing up, "and joking was our way of dealing with it. Marty and I had a name for it: Maintaining the Merry Theme of Life. I remember once when my mom was not well and my sister was taking her home from the hairdresser. Marty was coming across the street with the tarts, saw them getting out of the car, and *that's* when he fell into the pies—just to give my mom a real big laugh. It was his way of Maintaining the Merry Theme.

"He must have been ten years old."

Olive Short died of cancer when Marty was a senior in high school; C. P. Short died of a stroke during Marty's second year at McMaster University in Hamilton. Marty studied social work, volunteered as a big brother to fatherless boys, and vented his silliness in a series of plays that he performed alongside classmates Thomas and Levy.

Before graduating in the spring of 1972, Short landed a lead in the Toronto cast of *Godspell.* (He says he planned to go into social work after one year, but his friends have always laughed at such talk.) Short and Levy rented a house in Toronto, and the place became a headquarters for friends and cast members like Radner, Aykroyd, Thomas, and Shaffer. "It stayed in the family for years," says Short. "After Gene and I moved out, John Candy moved in."

In 1973, after he left *Godspell,* Short spent five years doing musicals, revues, and cabaret in Toronto. By this time, Levy was working the Second City stage with Aykroyd and Radner. Thomas joined a year later, but Short hesitated. "Somehow, I felt a little funny about doing comedy for a living," he explains, "taking something that had been special in my family and making money with it."

SHORT DIDN'T JOIN *SCTV* UNTIL 1982, when Dave Thomas was about to leave. *SCTV* executive producer Andrew Alexander says he "would have loved to have had Marty sooner, but the timing wasn't right." The same year Short left Second City, *SNL* producer Lorne Michaels offered him a holding deal in which Short would join the show if either John Belushi or Dan Aykroyd left. Then James Brooks came through with a definite offer—a lead in *The Associates*—and Short jumped at it.

In his upstairs den, Short puts on an *SCTV* videotape and sits back to review the evidence. He appears on the screen as Robin Williams, his voice (and stream-of-consciousness delivery) perfect. Next, he's Dustin Hoffman in *Tootsie,* then Gore Vidal in an ad for laundry detergent. Then he comes on as his old hero, in "Martin Scorsese's Jerry Lewis Live on the Champs Elysées," which ran just before *King of Comedy* hit the theaters two years ago. As Lewis, he combines the Daffy Duck humor of the early years with the chain-smoking hostility of recent times. (To get it, Short videotaped entire Jerry Lewis telethons, plucking sentences from the exhausted, defenseless Lewis of the twenty-third on-air hour.)

The result is at once loving and pitiless: Lewis in a sailor suit, ranting about studio chiefs who won't give him a distribution deal, "so where can you go to find the love and the caring and the feeling and the good and the nice—and even if you did, it wouldn't be the right kind, because of the difference caused by the earlier thing."

"It's odd seeing yourself as so many people in a short time," says Short. Watching himself as Jerry Lewis, he remembers watching himself as Denise Lewis on *SNL* a week before. "There I was on the monitor, in a dress and looking very bizarre, and I knew it was me, but I didn't recognize myself. I said, 'I've got to take a break from this. I need some distance.'

"I don't think I have a strong sense of what I'm like. I know I'm mentally healthy, I have strong priorities, like family and friends, and I know that finally the work doesn't really matter. I'm doing *Saturday Night Live* just this one season. Then I'd like to do a movie, or maybe a Broadway musical. What keeps me sane is the realization that I'm not a robot. If ever I'm no longer funny, I'll just walk away."

Nancy Dolman wants to go to the health club, so Short goes downstairs to look after his one-year-old priority, Katherine. The baby does a somersault and claps her hands. "Wonder where she gets that from?" says Short. The family makes plans to buy the Christmas tree later that day, and Short wonders if it'll snow for Christmas. "Marty loves Christmas," says his wife. "He's like a kid that way. He loves everything about it." Martin Short smiles and heads out the front door to turn on the Christmas lights strung in their tree, even though it won't be dark for hours. ■

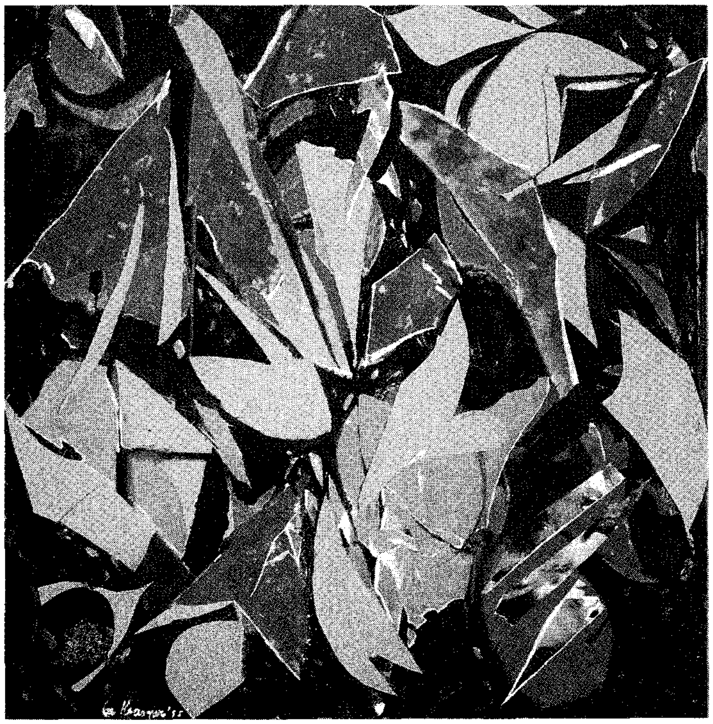
Photograph, top right: NBC.

Art/Kay Larson

LEE KRASNER'S ENDURING GESTURES

"...Out of the official silence of 40 years, an artist of major stature has been added to the roster of the New York School..."

SOMETIMES HISTORY CORRECTS A SINGLE wrong that stands for a wrong to many. Eighteen years after Jackson Pollock's retrospective at the Museum of Modern Art, the woman who lived with him has found her own place at MOMA. The **Lee Krasner** retrospective has the eerie overtones of a tale told by Rip Van Winkle. Suddenly, out of the official silence of 40 years, an artist of major stature has been added to the roster of the New York School. That she was female, and Pollock's wife, is only the beginning of the story. In the end, my thrill of recognition had nothing to do with Krasner's personal history. There is something naturally ecstatic about watching a superbly tough mind engaged in symbiotic struggle with the act and meaning of painting.



Small masterpiece: *Krasner's* Bird Talk, *at MOMA.*

The Krasner show does several things triumphantly. It tells a story about what happened to a bright, talented woman in the 1940s and 1950s. It reintroduces Krasner's intense brushwork at a moment when her style has a great deal to say to today's artists. Most important, it demonstrates another successful route through the much traveled maze of Abstract Expressionism. Krasner's mature paintings are structured around a free, ferocious movement of the hand that creates a field for the play of color—an improbable, difficult junction of Matisse and modernist automatic drawing. Krasner's colors—crimson, mauve, jungle green—are not like Matisse's clear, joyous blues and reds. They refuse to harmonize; they are untamed and unrepentant. They are, apparently, a good bit like the artist herself.

Krasner was able to see the show's opening at the Museum of Fine Arts in Houston, but she died last year, at age 76, before she could witness her vindication in New York. Those who knew her describe an argumentative, willful woman whose contempt for fools and moral weaklings was matched only by that of Ad Reinhardt or Clyfford Still (who were able, nevertheless, to keep their leadership positions in the art world, while Krasner was labeled a difficult woman). Her toughness probably ensured her survival. The sexism that surrounded Krasner is legendary—though most of it undoubtedly remains untold. Barbara Rose, who organized the show and wrote a finely balanced catalogue essay, quotes Hans Hofmann's remark to Krasner about a work she did in his painting class: "This is so good you would not know it was done by a woman." After she left Hofmann's class, she was invited, in 1942, to be in a show where she saw an explosively intense painting by an artist she didn't know (she was attracted first to the work, then to the man). In 1958, two years after she became a widow, *Time*'s story on her was still titled "Mrs. Jackson Pollock." Though Pollock never had to account for her presence, she could never quite escape his.

Eventually, someone will write a good revisionist history of the New York School. For the moment, it's too early to lay the stories of Krasner's treatment to rest. Too much remains unclear about this archetypal pact between a man and a woman. A small but important show at Grey Art Gallery in 1981 suggested that Pollock may have absorbed more from Krasner than she from him. At some point, Pollock's ambitions expanded to a monumental scale while Krasner's condensed and turned in on themselves. MOMA's show begins in the mid-1940s as she was starting to fill her easel paintings with controlled, geometric, often black-and-white filigrees of pigment confined tightly within the hint of a grid. (Sometimes there are numbers, pre-dating Jasper Johns by several decades.) Crabbed though the paintings may be, they are both prescient and eloquent. You can see how they might have withered next to Pollock's vast drips, but they now look smarter, tougher, more advanced than virtually anybody else's in 1946. After Pollock's death in that fabled car crash, the gestures uncoiled like a snapped spring, battering at the edges of her expanding canvases, shrieking in strokes of brown and black across the cloth's glacial whiteness.

Taken on its own terms, Krasner's work in the decade before Pollock's death, in 1956, is both brilliant and frustrating. Her progress is repeatedly halted at a precipitous edge: The first painting in the MOMA show, a swirl of blue shot through with orange, clearly presents her attraction to a looser form of gesture, but it's the only one of its kind. The others near it are those stark, coded, semaphore-like abstractions from 1948–49. Then comes another leap, to the collages of 1953–55, in which the gesture is further "coded" by being bound up in the work of her scissors in dismembering her discarded pictures. When the cut-up pieces were reassembled on an empty canvas, the fragments became absorbed in a web of post-Cubist space, like shards of exploded glass caught at the height of their arc in a moment of weightlessness. Collages such as *Shooting Gold* or *Bird Talk* are small masterpieces of Abstract Expressionism. Their sophistication is equal to that of a Clyfford Still, but they aren't burdened with Still's close-to-insufferable handwringing theatrics. Instead, they are as forceful as a freight train. But just as they reached an awesome momentum, she abandoned them.

Rose tries to explain the lacunae: Krasner, she argues, may well be "the greatest critical eye of her generation." Perhaps so, but she was obviously even greater at self-criticism. Still's pontifications were designed to protect him and his work. Krasner's criticism descended first of all on herself—until Pollock's death.

After 1956, the lacunae disappear, though Krasner continued to cannibalize old work up to the end. The gesture, once liberated, ruled unchecked for nearly 30 years. Krasner's brush, for all its swooping energy, is never frenetic or forced; its strength comes from within, in an act of expulsion that has some of the redemptive force of breathing. The umber-and-cream paintings of the late 1950s to early 1960s—a series of sustained internal explosions and their vapor trails—were radical contradictions to the clean mood of the pre-Pop art world. Seeing them then might not have been easy, but seeing them today is a convincing revelation of her greatness. They are matched by a similar series from the same period, this time touched with oranges and pinks. The colored paintings are more classically "drawn," in the sense that they more clearly contain abstract personages and squashed, Miróesque creatures. They still involve too much drawing to be settled comfortably in MOMA's permanent galleries next to Barnett Newman or Reinhardt.

Krasner would not give up gesture in order to suit the stripped-down mood of Abstract Expressionism. (She and Pollock, however, could hang well together.) Oddly, her refusal to relinquish a classical grounding in drawing now seems to have ensured her salvation. By doing so, she avoided the squishy and questionable metaphysics of such painters as Philip Guston (in his abstract period). She also gave herself an armature of action, a kind of scaffolding that allowed her to shape these paintings almost architecturally—drawing creating the framework for everything that followed.

Krasner's last paintings never falter. They are collages built from sliced-up charcoal studies done decades ago in Hofmann's class—literally, paintings about drawing. The old handwork of her student days has been awarded a new position, subordinate to the whole but preeminent in Krasner's system. When you think about what it cost her to claim those gestures as her own, these last works are a magnificent, triumphant conclusion. (11 West 53rd Street; through February 12). ▬

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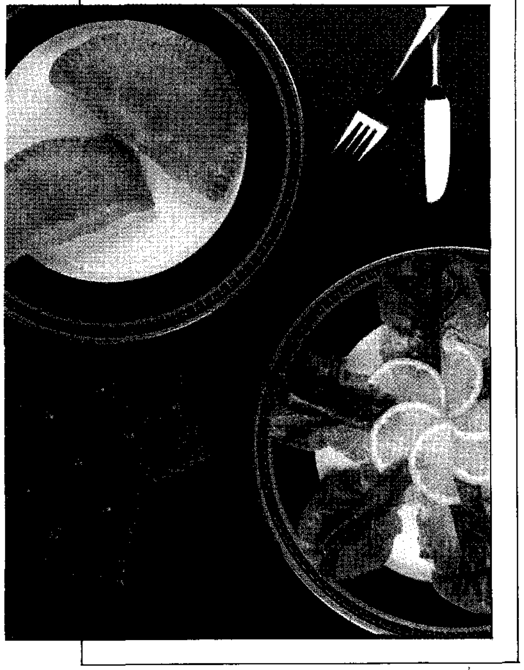

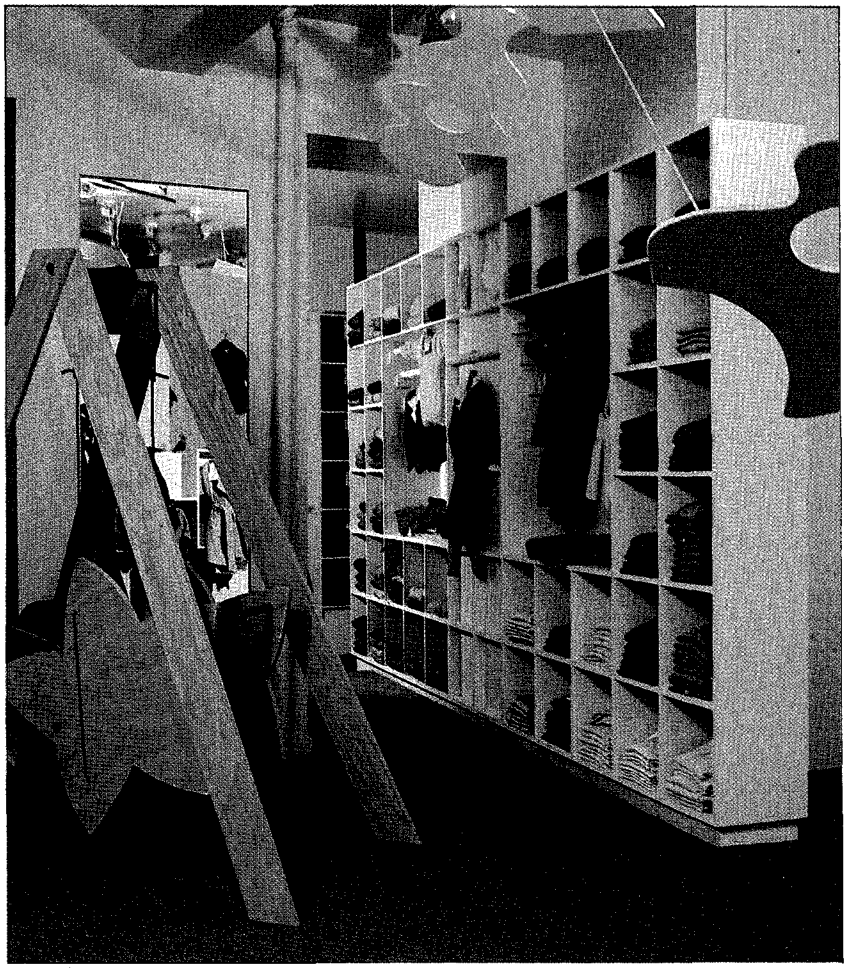

Small Things Bright and Beautiful

"If you stick to work clothes, it's easy," says Pamela Plummer of her quest for clothing for her very young daughter. "But if what you want are natural fabrics and good construction in stuff that's a bit more refined and stylish, you're in trouble." So Plummer, with a background in fashion and promotion, set about filling the void. She turned to European fashion designers Hudačko, Ulf Lundqvist, and Kirsten Randolph to create clothing for kids that is practical and durable, yet ever so stylish. And to house it all, Plummer opened Shooting Star. The collection is for boys and girls one to seven, and everything here is exclusive, from the cotton-piqué jumper dresses ($40) to the mohair sweaters ($120), from the cotton-rugby-cloth jumpsuits ($55) to the wool-and-cashmere coats ($165). There's a charming group of instant heirlooms for the newborn: Victorian baby lockets (around $115), sterling-silver rattles ($200 to $400), and tiny sterling-silver picture frames ($175 to $450). Plus Steven Kahn's beautifully crafted and amusing wood swings (his oak-and-cherry star swing, above, is $275 with frame, $225 without). Best of all, there's Cathy Hess (shown with Plummer's daughter, Aria Zelnik, left, and her friend Eliza Little) to cut and style hair, and, if there's a party in milady's date book, to turn her out in colorful ribbons and bows ($15 to $25).

SHOOTING STAR/*213 Sixth Avenue, near Prince Street/741-7810*

Photographs: top and bottom right, Roger Bester; left, Marcia Luce.

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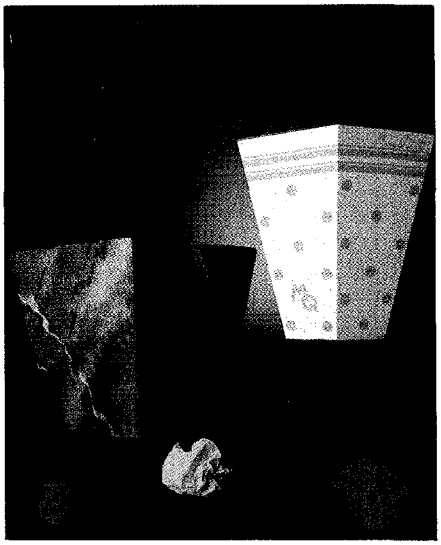

Brief Encounter

Men, we're told, rarely choose their underwear. They just wear the same styles their mothers bought for them when they were little. So imagine their astonishment when they step into Ron Lee's new shop and discover 40 styles of briefs and boxer shorts, in cottons and silks, prints and solids ($3.50 to $35). Imagine their delight with the options: briefs for skinny pants, boxers for pleated trousers, full cuts for larger men, trim cuts for slender ones.

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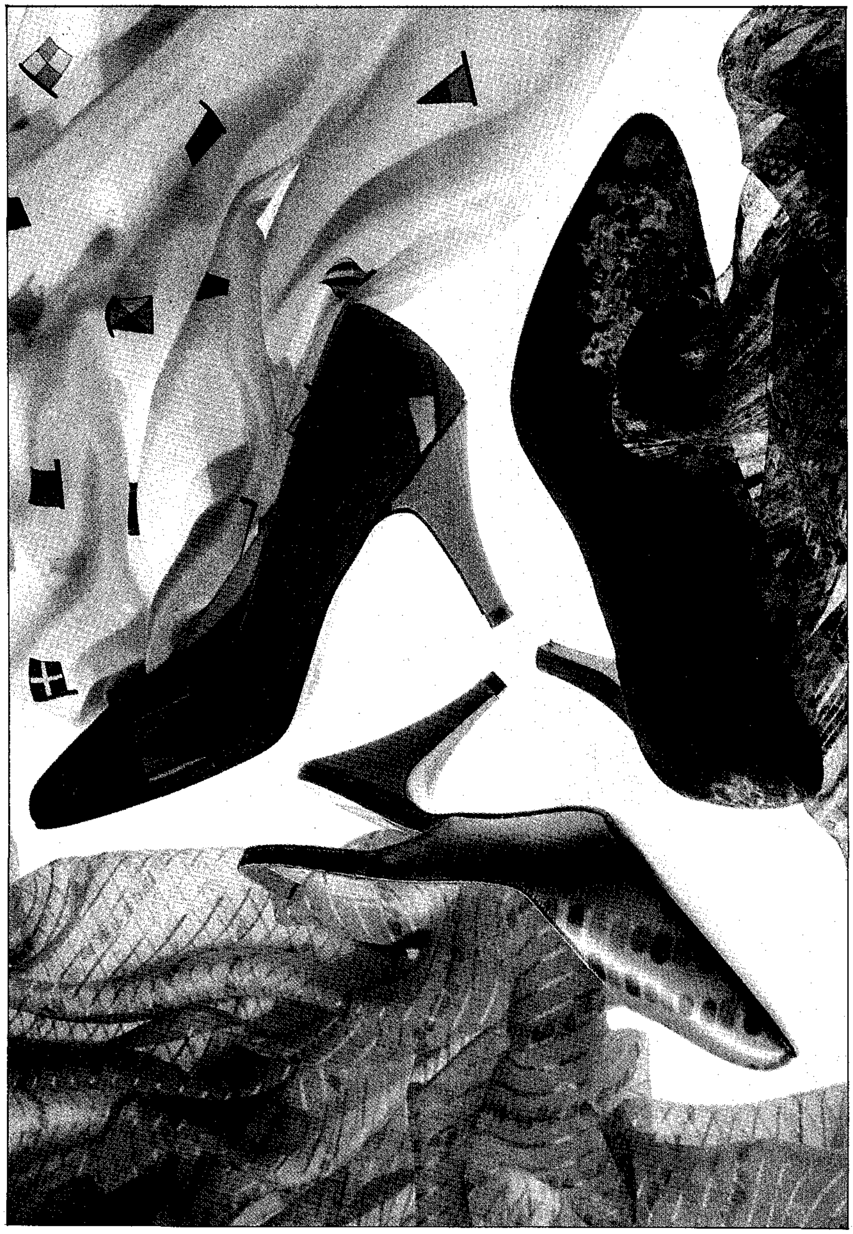


Art and Sole

"More people are looking at your shoes than at the paintings," Jane Rosen's escort observed when she wore her hand-painted shoes to a recent Picasso exhibit. It was then that Rosen knew she was onto something. Since then, she's been painting designs on silk, satin, cotton, leather, suede, and canvas shoes. Bring her a print dress, scarf, blouse, whatever—and new shoes—and Jane will create delightful patterned shoes ($125 to $250; allow three weeks). Don't expect them to *match* the fabric, or even each other. Rosen considers each one a small canvas. She blows up the design, makes it smaller, plays with it, and turns dull shoes into painted beauties.

LES CHAUSSURES D'ART/*By appointment: 734-0013*

Photographs: top, William Guillen; center right, Ted Hardin; bottom, Victor Schrager.

Movies/David Denby

THE MAN WHO LOVED BABIES

"...In *Micki & Maude,* Dudley Moore acts like a snake but is supposed to be a really sweet guy. The result is a creepy farce..."

WHY IS BLAKE EDWARDS'S **Micki & Maude** so creepy? It's creepy because there are two women and one man, and each woman gets half the man, while the man gets both women. So the ratio of who gets what goes four to one in favor of the man—if you see what I mean. And the man is supposed to be a real sweet guy who just wants everybody to be happy, and he *isn't.*

The hero, Rob Salinger (Dudley Moore), is one of those eighties types who want to have a baby more than anything in the world. A famous reporter for a local TV station, he's miserable covering such stories as "Are Plants Seducible?" and "Lingerie for Animals." Enough of this nonsense! He wants to satisfy his paternal instincts. But his wife, Micki (Ann Reinking), an immensely successful lawyer, doesn't have time to start a family. Brisk, super-energetic, dauntingly well organized, she's just been appointed to the State Supreme Court, and she's so busy, marching in and out of her office in her dress-for-power suits and taking calls from important people, that she and Rob manage to make love only once in five weeks, and then in the back of a limo. During one of Rob's lonely evenings, he's seduced by a beautiful young cellist, Maude (Amy Irving), who immediately gets pregnant. Rob is just about to tell Micki that he's leaving her for another woman, when Micki announces that she's pregnant, too.

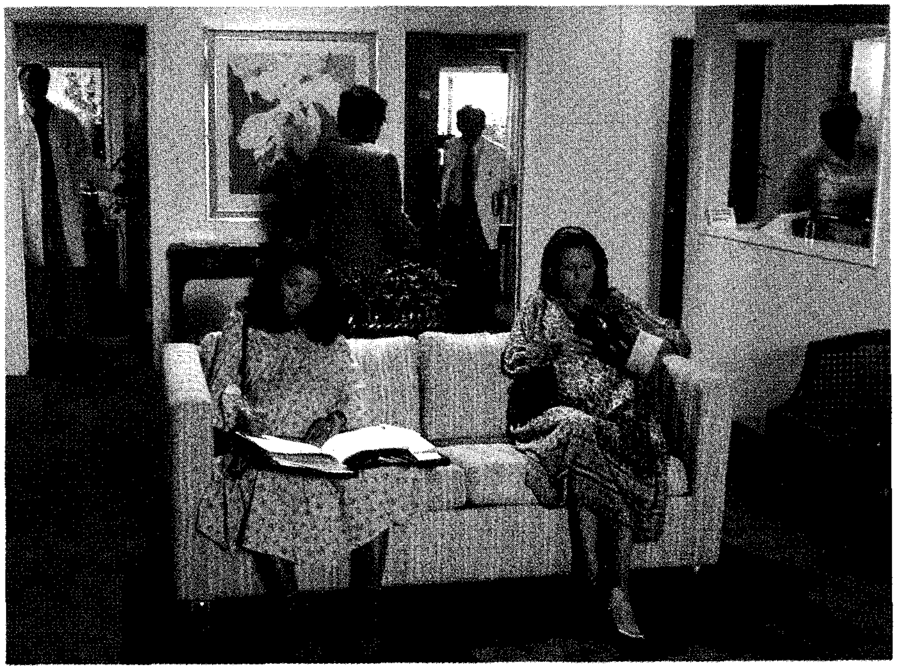
Rob impregnates two women with one poke per—the wish, apparently, is father to the deed. But let the improbabilities pass: *Micki & Maude* is farce; the entire movie leads up to a remarkable scene, widely considered the funniest ten minutes in recent movies, in which both women have their babies at the same time while Rob goes racing back and forth between them. Physical comedy without some degree of cruelty may be impossible—or just dull—but *Micki & Maude* comes a bit near the knuckle.

My own feeling is that the episode is about as droll as the Battle of the Somme. It is well directed but conceptually crude. Other parts of *Micki & Maude* are also well directed, but only parts. Like much of Blake Edwards's recent work, *Micki & Maude* has the alarmingly overbright lighting of a soon-to-be-canceled sitcom. And there are peculiarities. When Micki gets pregnant, she loosens up a little, but most of the time she's just an up-to-the-moment construct—business wife. Nervous and giggly, and stiffly great-ladyish just when she's trying hardest to be a good sport, Ann Reinking is so strangely directed that you begin to wonder if Blake Edwards's work isn't fighting Jonathan Reynolds's script. There's nothing in the lines to suggest that Reinking is simply the wrong woman for Dudley Moore, but they are so uncomfortable as a couple that you assume Edwards must think so.

Amy Irving is more Dudley Moore's style. This is Irving's sexiest and most witty performance, and she looks so good that people in the audience were sighing every time she appeared on-screen. Irving's arched eyebrows, pulled taut over the corners of those immense orbs, give her an ironic tilt that suggests jokes and good times lying around the next conversational corner. It's been years since an American actress has combined elegance and informality in quite this way. Smashed, and lying flat on her back next to Moore at a posh reception, she seduces him by talking about her father. At home in her ramshackle apartment, they joke, get high watching a fifties monster movie, and throw popcorn at each other like naughty children. As these are some of the sweetest, most relaxed scenes that Blake Edwards has ever done, one gets the feeling that the master of male-menopausal comedy (*10, S.O.B., The Man Who Loved Women*) has found his paradise at last: Dudley Moore's affair with Irving is the perfect middle-aged man's fantasy.

But no. Whatever our eyes may tell us, *Micki & Maude* is not about the disreputable pleasures of turning one's back on a high-strung and demanding wife; it's about a man so eager for children that he wants to have *two* wives. Rob doesn't tell Micki that his girlfriend is pregnant, nor does he divorce her; instead, he marries the girlfriend as well, shuttling between the two, keeping each woman a secret from the other. That he behaves like a snake is an acceptable comic convention. That the filmmakers make every kind of excuse for him (he didn't *mean* to cause any harm) is, on the other hand, rather pathetic. Reynolds and Edwards glorify him so much that even as a stick figure in a farce he loses our interest.

Anyway, what is all this stuff about men just dying to take care of children?



Mrs. and Mrs.: *Amy Irving and Ann Reinking as the two wives of Dudley Moore (center).*

Kramer vs. Kramer started the genre of male-nurturing movies, and then came *Paternity, Table for Five, Author! Author!, Mr. Mom, Paris, Texas,* and probably two or three others that I've forgotten. If you believe the movies, women have fled the nursery with hands over their ears. Somehow I doubt it. In truth, this peculiar genre is beginning to look like a nasty thrust at women—a bit of anti-feminist backlash. It's as if men have responded to women's invasion of "male" activities by saying, "We can be better women than you." Or, as Irving Berlin put it, "Anything you can do, I can do better."

THE COLOR SCHEME OF **Mrs. Soffel,** A story of imprisonment, love, and escape starring Diane Keaton and Mel Gibson, is so dark it might have been designed by Ad Reinhardt. Standing before one of Reinhardt's "black" paintings, one can get caught up in the drama of dark gray, darker gray, nearly black, *almost* black, and so on. The paintings are dramatic precisely because they are abstract; the tug-of-war with black—the threatened absence of color—becomes a kind of spiritual struggle, a fight against nothingness. But in a realistic movie like *Mrs. Soffel,* with actors playing characters (and in this case historical characters), the absence of color just seems like a way of showing off. Directed by the young Australian Gillian Armstrong (*My Brilliant Career, Starstruck*) and written by Ron Nyswaner, the film is set in turn-of-the-century Pittsburgh, an industrial-nightmare city in which dark, belching towers disgorge soot, shutting out the light. The movie is about prison—both an actual prison and a rigid Victorian marriage. Stuck on this single idea—life as incarceration—*Mrs. Soffel* is handsome and boringly honorable.

A familiar Victorian parable unfolds: Mrs. Soffel, unhappily married to the warden (Edward Herrmann) of Allegheny County Jail, covers her misery with good works. Dutifully, she goes among the prisoners, passing Bibles and blankets through the bars—an angel of light trembling in her black dress. Two young prisoners are brought to death row—the Biddle brothers, Ed (Mel Gibson) and Jack (Matthew Modine), both convicted of murdering a grocer during a robbery. Ed, the older, is so good-looking that he's become a folk hero for teenage girls, and he sets about seducing Mrs. Soffel—not by charming her but by taunting her faith in God. If God were just, he says, would he allow an innocent man to hang? Sardonic and fiery, and then courtly, even gentle, he catches her imagination, and in a burst of sympathy, she helps the Biddles escape. At the last minute, confronted by Ed in her own apartment, she goes with him, leaving her husband and four children behind.

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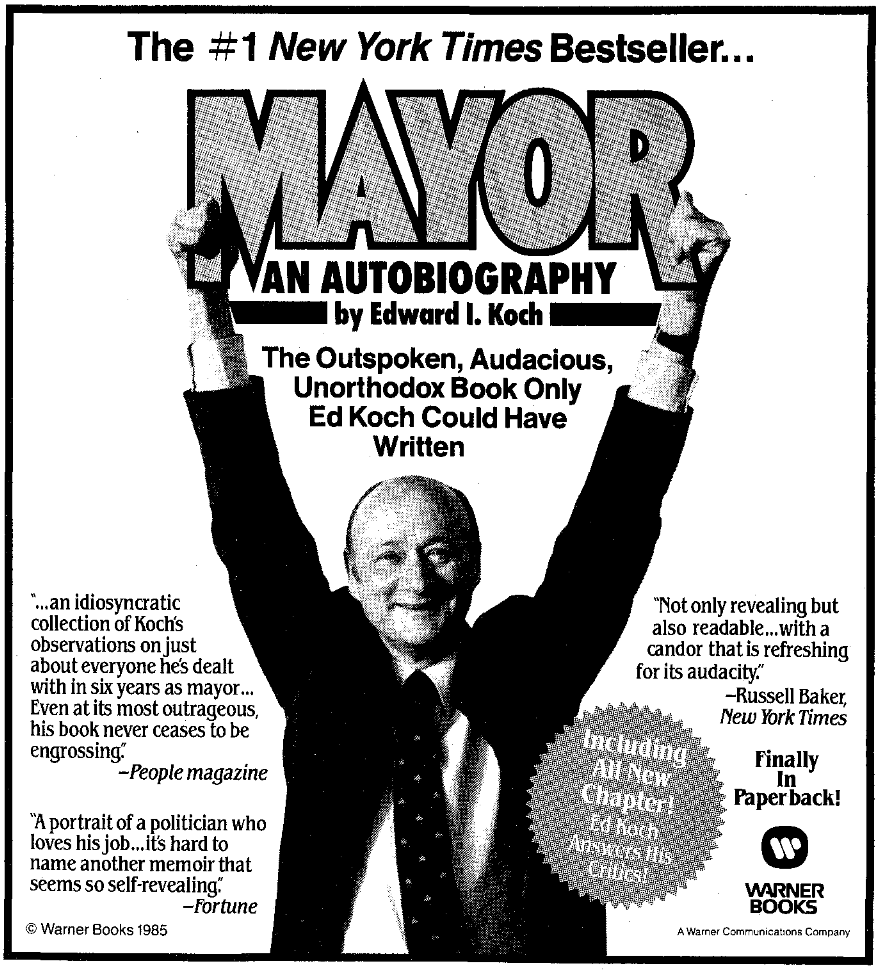
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It really happened (in 1901), but the story is still a bit of wheeze: One waits, without much expectation of surprise, for sex to overwhelm piety (there's no movie if it doesn't). But the two stars are magnetic. Her hair in a bun, Diane Keaton has an almost Hepburn-like quality this time—taut, hypersensitive, with a touch of primness in the set of the long, elegant jaw, yet yielding and deeply romantic. A few perverse moments raise the performance to the level of brilliance. At one moment, nestling inside her high black collar, she glares at her husband with unaccustomed disdain, and she looks startlingly wicked; this American Victorian housewife could be Anna Karenina preparing to betray Karenin. When she brings Mel Gibson a couple of narrow saws, and he reaches through the bars and under her skirts, removing the instruments from her boots, she laughs delightedly, with the voluptuous pleasure of a child eating forbidden goodies—the first sign of real happiness.

Gibson, who does quite a job on her from behind bars, gives his most glamorous and charismatic performance yet. He may have found the role that will make him a romantic favorite—the fatalistic young man who has accepted death and has nothing to lose. He can't move much, and he's plunged in near-darkness most of the time, but his eyes flash violently, and his voice has more body than before. What's odd about this voice improvement is that it's essentially an imitation. Gibson, who was born in Peekskill and did not move to Australia until he was twelve, has mastered a slight midwestern drawl that evokes both Henry Fonda (born in Nebraska) and John Wayne (Iowa). Like these two supremely confident actors, he merely offers his words, without any special pressure, just letting them float into the air. Take it or leave it. And what woman in her right mind would leave it?

The two star performances might have caused a sensation if Gillian Armstrong had let them expand a bit. But Armstrong seems eager to become the Australian-American Bresson. She creates a little prison of her own—the austere compositions, the silence, the discretion of a directorial style that places a higher premium on discipline and consistency than expression. The movie is so quiet that it doesn't seem to be taking place in America. The crude humor, the violence and energy of the big young country are missing. And even after the Biddles and Mrs. Soffel have escaped, the movie remains forbiddingly dark. Now the visual style seems based on Brueghel's *Return of the Hunters*—both people and trees are black against the cheerless snow landscapes. But all this severity works against the film's meanings. Mrs. Soffel, in the arms of her lover, is happy and free. Why can't a little color come into

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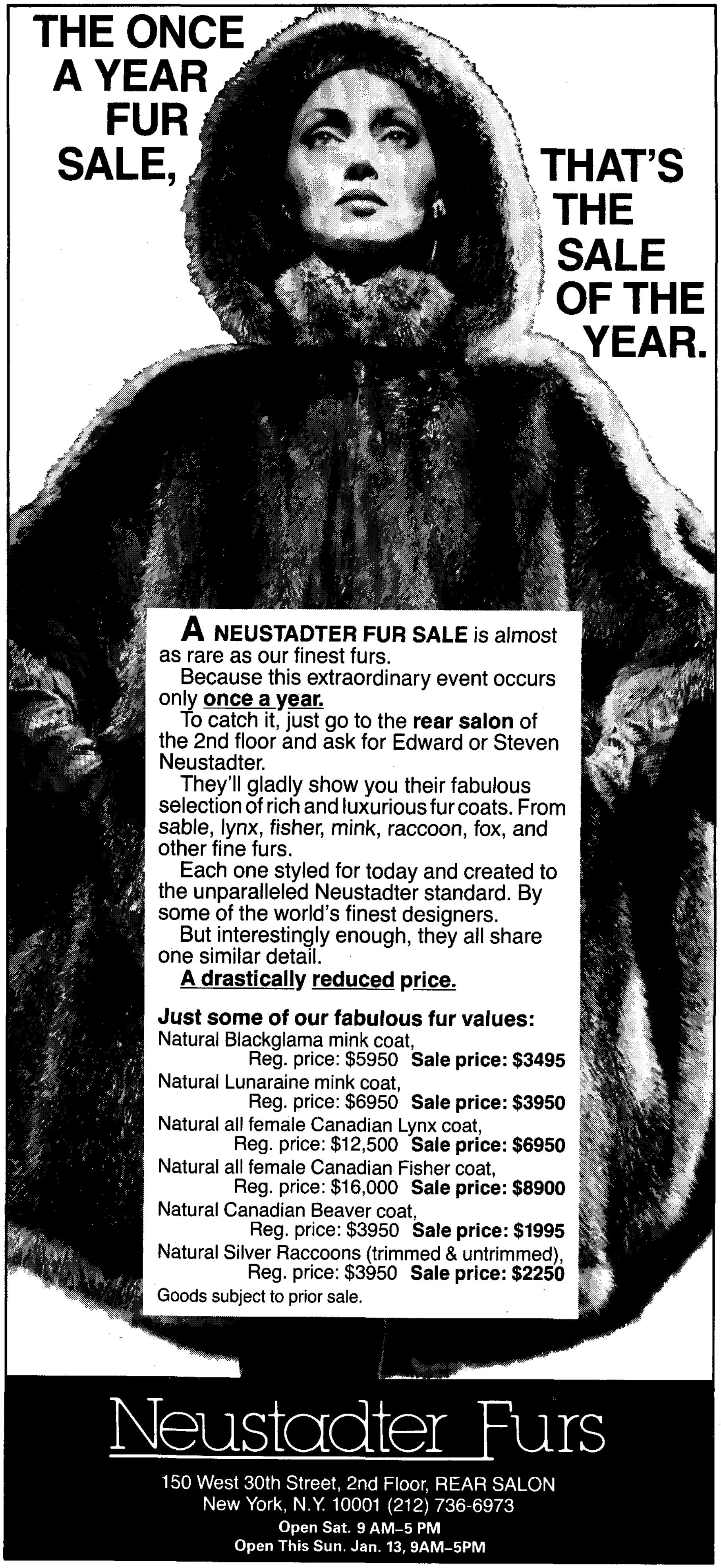
her life? *Mrs. Soffel* never breaks loose—it's a muted, bewilderingly constrained and monotonous film. Despite all the talent at work in it, one still has to fight off the enfolding arms of sleep.

THOSE CRITICS (ADMITTEDLY NOT MANY) who managed to make **Dune** sound like a marvelous goof must have got high on "mélange," the psychedelic spice that everyone in the movie is fighting over. As for me, I was so bored and confused that by the time beautiful Sean Young showed up, bald, and said, "I am Chani, daughter of Leit," I was reduced to answering, "I am Dave, son of Ida." A picture in which Sean Young appears with a tube up her nose half the time does not inspire much affection. The worst thing about *Dune* is that director David Lynch has inadvertently demonstrated in about a dozen ways how originality can be tedious. Lynch does things that no one else has done, but it's hard to care—the movie is indecipherable, and the innovations have no dramatic meaning.

The director of *Eraserhead* and *The Elephant Man* has his characteristic obsessions: a love for oozy, pullulating matter; obscene births and bizarre deaths; little stinging things that come at you through the air. He remains the poet of discomfort and physical dismay, the high priest of industrial detritus, for whom the perversion of the organic becomes a fact of life both feared and shamefully admired. Perhaps the funniest thing in *Dune* is Kenneth McMillan's magnificently bad skin as the villainous Baron Vladimir Harkonnen—a riotous outburst of pustules that goes beyond loathsomeness to achieve a glorious life of its own. Yet the gigantic sandworms, which cost $1 million and combine phallic and vaginal imagery in their construction, are a flop. They are simply large, with teeth, and they plunge in and out of the sand and roar.

Certainly no one wanted to see Lynch get buried by this thing. Yet buried he is—up to his neck in Frank Herbert's gibberish. The book, published in 1965, has sold more than 10 million copies (I couldn't read it), and Lynch, adapting it himself, struggles to get all of it in. *Dune* begins with a cartload of exposition that lasts upward of an hour—an indigestible mass of planets, emperors, dukes, wars. The movie never recovers. Thereafter, people come on, say a few solemn words, and disappear; the battle scenes roar through the night, with men racing to and fro and falling into pits; the huge, gloomy, schlocky-looking sets are wheeled on and off; and by the end, I had the vague sense that the universe had somehow been saved by a neo-fascist cult fighting for the good, but I couldn't tell for sure. Someone is always saving the universe in science fiction. It's such a profound genre of writing. ■



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Music/Peter G. Davis

PRICE-LESS 'AIDA,' FORMIDABLE ARIADNE

"...Price can still sound velvety, caressing, but her Aida was a sad good-bye. Jessye Norman's Strauss is larger than life..."

I WOULD LIKE TO THINK THAT THE MET revived its hideous production of **Aida** against everyone's better judgment. The only possible excuse in sight was Leontyne Price, who wished to make her farewell to opera in the role most closely identified with her over the past 25 years—a perfectly reasonable request from a singer of such stature and importance. I suppose the sentimental nature of the occasion might even have justified televising the final performance on January 3, although I find it hard to believe that Price would want her Aida preserved in this way, sounding like a shadowy remnant from the past and surrounded by such artistic squalor.

Critics are supposed to turn a graciously deaf ear and a blind eye when a beloved diva retires from the stage, but having followed Price faithfully all through her career, I could only cringe with embarrassment during this Aida. But should her abstract, slightly tattered performance really have come as such a shock? Watching the first of the soprano's four final Aidas, a couple of weeks before the telecast, I brooded on the Leontyne Price I had known over the years, in one way or another always vaguely disappointing as Fiordiligi, Minnie, Tatiana, Manon, Butterfly, Thaïs, Donna Anna, Tosca, or Cleopatra. In each role she generously poured out that glorious voice, one of the great natural endowments of the age. Yes, it was always a thrilling sound, but one allied to a half-formed expressive temperament and a limited musical intelligence that never really challenged itself, took wing, or developed.

Even at the beginning of her career, Price seemed intent on being more of a symbol than an opera singer, and as a result, I think, over the years her performances have become increasingly self-conscious, artistically limited, physically inhibited, and emotionally confined. Perhaps that was only to be expected from the world's first black operatic superstar—a heavy and, no doubt, often impossible social responsibility. If so, we are all partially to blame for the disappointingly restrictive nature of Price's art and her stingily rationed Met appearances of the past decade. Even when she consented to sing with the company during the latter stages of her career, Price preferred to concentrate on three restrained, relatively static Verdi heroines, giving carefully preserved interpretations that have not altered in any significant way since she first sang the roles many years ago: the two Leonoras (in *Il Trovatore* and *La Forza del Destino*) and Aida. Now Price retires to the more comfortable surroundings of the concert platform, where perhaps her fabulous voice and dignified marbled presence would have been happier all along.

Norman as Ariadne: *Each phrase a sumptuous meal.*

In any case, most of Aida's music now lies well beyond Price's capacities. When she had time to place, focus, and manipulate the tone without being pressured to push or force—as in much of *"O patria mia"*—the vocal textures could still be ravishingly velvety and caressing. More often, though, she was reduced to desperate whoops, careening roller-coaster portamentos, and clumsy register shifts, all of which had little to do with Aida, Verdi, or good singing. It was an unhappy evening, a sad good-bye to the memory of a great voice and an artistic promise that was never fully realized.

The remainder of this mostly veteran cast only contributed to the misery. When he left the Met in a huff seven years ago, James McCracken was probably at the peak of his career, but time has caught up with this dramatic tenor: His starchy Radames sounded consistently dry, colorless, and all too carefully husbanded. Fiorenza Cossotto can still blast out Amneris with only slightly diminished power, but her sledgehammer interpretation has never been much more than a collection of crude, vulgar generalities. Simon Estes seemed quite out of place amid so much tawdriness, an Amonasro of uncommon vocal and dramatic distinction.

When staged nine years ago, the Met's *Aida* production was anticipated as the first exciting effort of the new James Levine–John Dexter administration and a preview of what to expect in the future. Fortunately, things have not turned out quite that bad—this drab, gloomily lit, cramped, and downright ugly affair with its half-baked social "message" (*Aida* as an Egypt-versus-Ethiopia fascist drama) would probably never have turned up again except under these special circumstances. With luck, we have now seen the last of it.

THE MET'S SECOND HOLIDAY OFFERING took place on New Year's Eve, a revival of **Ariadne auf Naxos** in a bedraggled twenty-year-old-plus production that looks hastily reassembled for the occasion. Beyond that, the intimate dramatic subtleties of Hofmannsthal's text and the delicate chamber-music textures of Strauss's gossamer-spun score could never really register in a space as vast as the Met auditorium. *Ariadne* is seen and heard to far better advantage these days at the City Opera, which has always given this fragile creation much more careful and creative treatment.

For all that, the City Opera cannot successfully compete with the Met when it comes to fielding the right sort of voices for such a demanding work. What *Ariadne* needs most of all is a soprano

Photograph by James Heffernan.

who can conjure up the tonal radiance, dramatic grandeur, and smoothly integrated two-and-a-half-octave range necessary to give a convincing account of the title role—in other words, a singer very much like Jessye Norman, the Met's current Ariadne and one who clearly enjoys making a sumptuous meal out of every phrase.

Coming directly after Price's Aida, Norman's Ariadne could not have offered a greater contrast. Here, too, is a fabulous talent that at one time had seemed bottled up and timidly reined in; but Norman freed herself from that trap some years ago. Now she positively rejoices in a voluminous voice and a formidable physical presence—both larger than life and both eagerly used as vehicles to make a multitude of relevant expressive points. If anything, Norman may have loosened herself up too much, occasionally exaggerating Ariadne's self-pity to the brink of caricature and overloading the vocal line with more melodramatic emphases than even this overheated music can bear. Almost, but not quite. On the whole, Norman gave every indication that she had thoughtfully considered all possible approaches to the role and intelligently chosen the one that best suits her own very special artistic and vocal instincts.

Another performance that helps make the Met's current *Ariadne* revival more than ordinary is Maria Ewing's passionately committed Composer—a vulnerable teenager whose lofty artistic ideals are brutally trampled underfoot during the breathless prologue that sets the stage for the opera. Ewing also came dangerously close to forcing her voice past its limits, but I refuse to complain about such an irresistible impersonation. Gianna Rolandi's pallid Zerbinetta, on the other hand, was all too easy to resist—charmless, frumpy, and sung with a chancy coloratura technique that now only just squeaks by. Like most Bacchuses in the final scene, William Cochran did little more than bellow out the music with his inflexible, unlovely, but apparently tireless heldentenor.

Andrew Davis obviously has a way with Strauss. Under his fastidious direction, the Met's orchestra, reduced to chamber size, played the composer's bejeweled score so expertly that one longed to hear how the same musicians would sound in a smaller space. With some extra rehearsals, I suspect, Davis and the stage director, Bodo Igesz, could have pulled this variable cast together and disciplined it into a more consistently presentable ensemble—the commedia dell'arte scenes with Zerbinetta and her comrades seemed particularly limp. No, not the most memorable *Ariadne*, but at least this exquisite opera's poetic potential was suggested when Norman and Ewing took over the stage. ▬

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END GAMES

> "...There is a low-level proficiency in *Home Front,* but the only thing that elevates it above TV is that it turns nasty in the end..."

THE ONLY THING THAT DISTINGUISHES James Duff's **Home Front** from slightly better television fare is that it is more hateful (in both senses of the word) or more obnoxious (in the only sense). It seems that the first Broadway play Duff saw was *Amadeus;* he loved it, saw it two more times, and decided he could write something as interesting. Unfortunately, he succeeded—hence *Home Front.* In junior high school when the Vietnam War ended, Duff resented it when he heard veterans carry on about how they were less honored upon their return than the hostages back from Iran. Then he questioned his own resentment, reversed his position, and wrote his play to show "the loss of innocence in this country," as he told the *Times,* "and how we got where we are." I submit that he knows little about the Vietnam War, less about the loss of innocence and how we got there, and least about how to write a play.

Duff also told his interviewer about being a malcontent in his Texas family and his various schools, and that, I think, is what *Home Front* is about. Jeremy, a young Texan, has come back from Vietnam to his suburban-Dallas home, and now does little except sit on the back stoop and sulk. His father, Bob, a typical businessman—laconic, amusingly dogmatic, reasonably understanding but full of middle-class values—tries to do his best by him. His mother, Maurine (curious spelling, but then, Duff also says "hung" for "hanged")—a typical pious, sentimental, hardworking and hard-griping, silly but also shrewd nag—tries to do her best by him. His sister, Karen—a nice girl dying to get away from home and marry her nice (unseen) boyfriend, and a psych major to boot—tries to do her best by him. But Jeremy merely emerges from his morose torpor to be sarcastic or offensively contrary and, finally, violent. With a kind of sardonic reasonableness, he first drives everyone nuts, then surpasses all in nuttiness. However, he has been to Nam and seen horror there and complacency here.

Now, do you think Duff makes Jeremy lovable despite everything, and the family odious, despite their conciliatory efforts? He is not that kind of simp. He shows us the outraged youth, warts and all, and not particularly lovable. And he shows us the family, for all their bourgeois limitations, as pretty decent and loving. Nevertheless, he seems to say in the end, we must side at least to some degree with Jeremy because he has been brought up wrong and now, having come through the purgatorial fire, sees the terrible insufficiencies and pettiness of American capitalist values. *That* is the kind of simp Duff is.

Table talk: *Cook, Sternhagen, O'Connor, and Fields in James Duff's* Home Front.

Yes, Middle America abides by some deadly conventions; its pieties, loyalties, values are hidebound and constricting. But it is not a seething, hate-filled psychopath who is qualified to judge them, in whose name we are to bow down our collective heads in guilt and shame. And especially not if the writing generally stays on the level of "War changes people" and "War doesn't make you rude to your parents," meant to show filial realism and parental obtuseness. But, of course, Duff can be clever, too, as when Bob, at his crossword puzzle, asks for a six-letter word meaning "subservient," and Maurine, bustling about her exaggerated chores, responds, "Have you tried 'mother'?"

There is throughout most of the play a low-level proficiency, but, I repeat, the only thing that elevates it above TV is that it turns nasty in the end: anti-family, anti-received wisdom, anti-American. Not wholeheartedly, mind you; it keeps trying to make each side sometimes right, sometimes wrong, dealing out virtues and abjections, like successive hands at cards, now to this player, now to that. There is no logic in that. It is not so much fair to all as trying to have it both ways about everyone. Hence the characters spin about in constant reversals, and we can be sure only about the author's lacking the courage of his convictions, assuming he has them.

The acting is uneven. In the first act, when Maurine is funny but exasperating, Frances Sternhagen is insufferable. She does not overact, she overindicates and all but hollers, "Look at me! Aren't I a riot?" Later, when she is supposed to be mostly inadequate and touching, she improves. As Bob, Carroll O'Connor is quite competent except for an occasional touch of Jackie Gleason and a tendency to underact for effect, which proves less unpleasant than but equally suspect as Miss Sternhagen's opposite strategy.

As Jeremy, Christopher Fields is charmless, unprepossessing, obvious, and unvaried—in no sense someone we care a rap about. But Linda Cook is marvelous as Karen, finding depths in the shallowest of roles, and managing to

Photograph by Martha Swope.

make the girl, without fake pleas for sympathy or cheating in any histrionic way, more than a mere goody-goody.

The set by Sue Plummer, costumes by John Falabella, and lighting by Ken Billington are neither particularly accurate nor otherwise interesting. (Is this really Dallas, really 1973?) There is little help from the pedestrian and repetitious direction of Michael Attenborough, son of Sir Richard; apparently, like talent, mediocrity can be inherited. It is not surprising, however, that *The War at Home,* as *Home Front* was called in London, was a success there. In most countries of the world there is such love-hate, such envy-spite, for America that any play or movie that can be construed as making the United States guilty or not a wonderful place to live in is almost assured of success. To think that it was to direct this play that poor Alan Schneider went to London and got himself killed in a freak accident! Did ever a good man die more in vain?

SCARCELY BETTER IS ANOTHER FACTITIOUS piece of goods, Bill C. Davis's **Dancing in the End Zone.** Davis's *Mass Appeal* was a sweet, small play that, before being inflated for Broadway and blown up to a Macy's Thanksgiving balloon for Hollywood, was persuasive in its modest, knowledgeable, clearly autobiographic way; it dealt reasonably authoritatively with a recognizable issue.

In *Dancing in the End Zone,* Davis has fabricated a plot involving four characters each of whom is mechanistically not what he seems: Each undergoes at least one, if not two, reversals. The play revolves around an issue that seems too trivial for the philosophical burden it must carry: Is college football a good thing, preparing youth for the competitiveness that is life; or is it a murderous, homoerotic horror that leads to dishonest grading for jocks, pederasty, World War III, and, for all I know, the mislabeling of wine bottles?

Right away, there are three problems. First, are we dealing with the particular brutality of football or are we questioning the importance and morality of competitive sports in general? Second, how do we fit the weird, overprotective adoptive mother and oversensitive son who is turned into a bit of a machine by the mother and his football coach, and then improbably turned back into a dedicated peacenik by the seeming love of a good woman who may not be so good after all, into the context of a football play? And, third, wasn't it all done, and better, by *That Championship Season*?

But the problems go deeper. One is that the author seems to have latched on to the wrong etymology for "dialogue," and writes, in a four-character play, only scenes for two characters. The sole scene *à trois* leaves one of the three almost

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"...Bill C. Davis's *Dancing in the End Zone* is facile and cute; it might have been written by a canny advertising copywriter..."

speechless, so all we get is facile and ultimately wearying twos by twos by twos. And facile is what the writing as a whole is. *Dancing* might as well have been written by a canny advertising copywriter: All four characters talk in perpetual repartee, and not even repartee that is thoroughly differentiated or all that witty. There are funny lines, and some of them hit a target or two, but it is all far too glib, posturing, pumped full of pseudo-portentousness. And the ending, despite a certain ambiguity that is just as specious as the uplifting certainty it tries to mitigate, is intolerable.

In short, the play is cute. About Jan, the attractive tutor with whom he has fallen in love, James, our hero, tells his possessive and seemingly puritanical mother, "The most we have done is kissed once"; to which she replies with a switcheroo that characterizes so much of Davis's technique: "My God! What is she trying to do to you?" Scenes change from one to another through the use of identical or antithetical closing and beginning words—derived from the matching shots of film. And whenever our hero or the coach, whom he begins by adoring and ends up fighting, cracks a thin joke, one of them says, "That's funny!" which is sort of a running gag-apology or else an attempt to wheedle laughter for a nonlaugh. Matters are not helped by Douglas W. Schmidt's simplistic set, the illegitimate progeny of Sean Kenny's for *Stop the World* etc., and Patricia McGourty's unflattering costumes. A worse offender is Melvin Bernhardt, whose direction espouses every platitude about football coaches, domineering mothers in wheelchairs, timid young lovers. In fact, no relationship—least of all that between James and Jan—comes to recognizable life.

The acting is no help, either. As James, Matt Salinger, despite a not unamiable teddy-bearishness, is too soft, colorless, amorphous. As his mother, Pat Carroll is still playing Gertrude Stein, the role that made her famous and that seems to have fitted her less like a glove than like a Nessus' shirt. As Coach Biehn, Laurence Luckinbill lumbers and growls in a one-note impersonation of Walter Matthau. And Dorothy Lyman comes across too old for Jan, and has a chirpy voice and blinking-into-the-sun smile that keep jabbing at the same nerve. But the role is ungrateful and further trivialized by an arbitrary plot twist near the end. Moreover, for a tutor in English, Jan has been handed a lot of grammatical errors; could she be modeled on someone who taught Davis playwriting?

THE WPA THEATER OFFERED FOR A LIMITed run **The Incredibly Famous Willy Rivers,** by Stephen Metcalfe, which, I hope, will be slightly revised and revived off Broadway. Willy, a second-rate rock star, has been shot on TV by a celebrity-starved weirdo, which has made Willy incredibly, and the weirdo modestly, famous. Urged to make a triumphant comeback and bring along his family and friends, Willy seeks them out and comes to grips with problems of celebrity, artistic integrity, every type of phoniness in human relations that make him question the value of fame and of everything else. An imperfect but challenging play, it was finely acted by a sizable cast, aptly directed by Stephen Zuckerman, and artfully designed. If it returns for an open run, I'll come back to it in this column as well. ■

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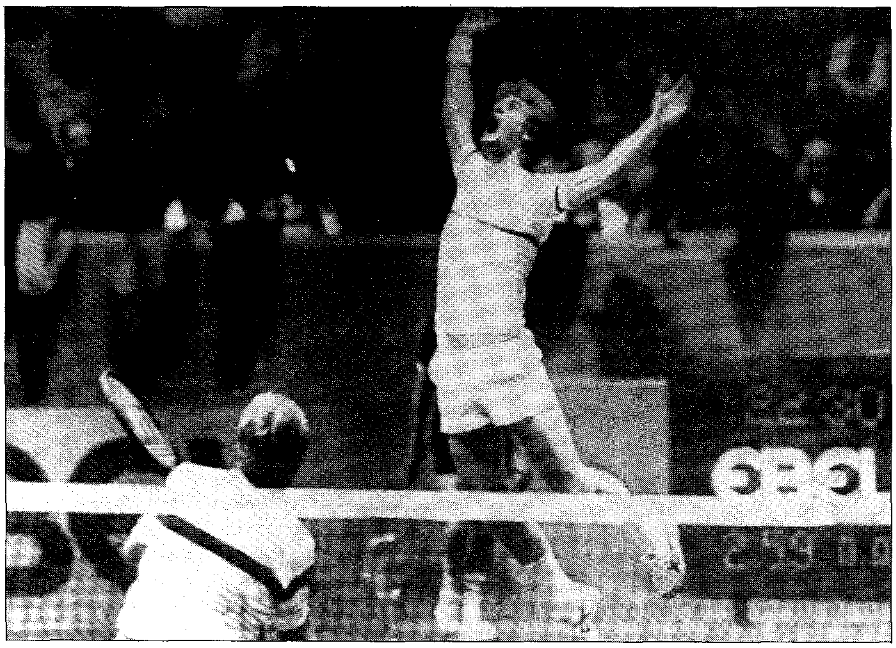
FOUR SWEDES IN THE VOLVO

"...Wilander is the Swede given the best shot at McEnroe, but Jarryd, Sundström, and Nyström are not far behind..."

ANDERS JARRYD, PRONOUNCED YARRID, who doesn't know me from Yadam and who will be at the Garden this week for the Volvo Masters, is my new favorite tennis player, replacing Tony Lieberman, pronounced, these days, almost not at all.

Ah, but there was a time when people thrilled to the name Tony Lieberman. With only one point keeping him from taking a key game in a New Jersey tournament, Lieberman slammed a sure winner and leapt over the net to accept his opponent's congratulations—only to find his opponent too busy returning the shot. Lieberman ultimately retreated to his side of the court in time to lose the game, set, match, and face. And now he's being succeeded in my personal pantheon by Honest Anders.



High spirits: *Anders Jarryd's un-Swedish behavior after his Davis Cup victory.*

For the doubles, I'm recommending two Americans—the third-ranked team of Ken Flach and Robert Seguso. What's that, you never heard of Flach and Seguso? Where have they been all their lives? Well, if you must know, mostly at each other's throats.

Let's play singles first. Jarryd, at 23, is the oldest of the four Swedes in the twelve-man singles field, the only one who doesn't take his calls on the baseline. He's ranked sixth in the world, two behind Mats Wilander, 20, and just above Henrik Sundström, also 20, who upset John McEnroe in the recent Davis Cup finals. Joakim Nyström, 21, is No. 11.

Jarryd has drawn Sundström as his first-round opponent. If he wins—and I'm sure he will, because he said he would ("A very good chance," he said)—his next match will be with McEnroe. And this is why he's Honest Anders.

When I wondered how he thought he would do against McEnroe, a prohibitive favorite to repeat as champion of the $400,000 tournament he won last year without dropping a set, Jarryd was ready for my question. He has a plan. "I have to serve very well," he said. "I've improved my serve-and-volley game. I'm playing more and more offensive tennis. I have to play very solid." There—that seemed like a terrific plan. But Honest Anders wasn't quite done. "If John plays his top game on that surface," he said, "then, no, I cannot beat him."

Maybe you saw the wire-service photo of Jarryd that appeared in newspapers after Sweden won the doubles match that clinched its Davis Cup victory over the U.S. Jarryd is well off the ground, his arms flung high and wide, his tonsils spreading the news. The Un-Swedish Activities Committee must be looking into that one. After all, Björn Borg set the standard for his countrymen's behavior on the tennis court: Stare straight ahead, don't change expression, perspire unostentatiously.

That isn't Jarryd's style. "He's a little bit different," said his former coach, Jan-Anders Sjögren, who now coaches Wilander. "Nyström and Wilander never get angry. Sundström, a little. Borg is the model, of course. But Jarryd plays more aggressively than the other guys. He's more impulsive, explosive, up and down."

Explain, please, up and down. "Angry," the coach said.

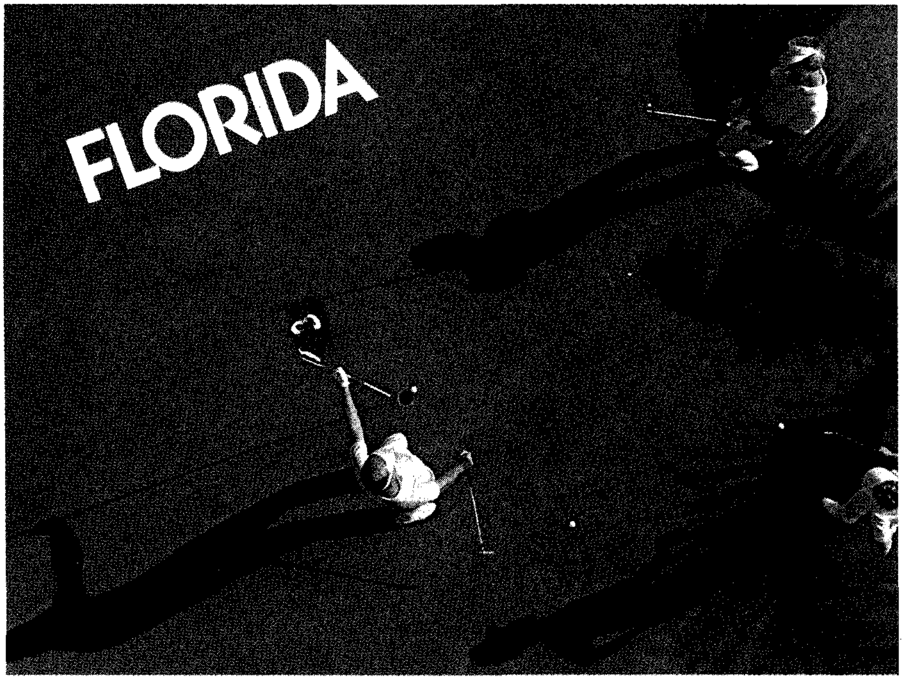
Jarryd doesn't argue. "Maybe I show my feelings," he said, "but I don't think there's anything wrong with that. It should not be so funny [he meant, I'm sure, "not be much fun"] to watch four Swedes playing the same and doing the same."

The same mailing address, Monte Carlo, was where Wilander and Borg moved to avoid the Swedish income tax. Not Honest Anders. His new legal residence is London. Why London? "I think you can do more things in a big city," he told me. "Monte Carlo, there's not so much you can do. I like London." Another pause, another unexpected winner. "Also, I cannot speak French."

Wilander is the Swede given the best chance this week of pushing past McEnroe, Jimmy Connors, and Ivan Lendl. At seventeen, he became the youngest player to win a grand-slam event—the French Open. The last two years, he has added Australian Open titles and has now earned a career total of $1.717 million. That's $5 million behind McEnroe, but Wilander is more than five years younger. He couldn't handle McEnroe in the Garden semis last year and went out in the first round the year before that. But he's been a winner on the tournament's Supreme surface—a thin synthetic laid on cement that plays faster than clay.

"If Mats can play the way he has the last few weeks, he can be dangerous," Honest Anders said. He didn't think being away from home would hurt Wilander. "It's much easier when you can be together with good friends. We stay in the same hotel, we have dinner together, we like to hang around a lot."

Photograph: UPI/Bettmann.



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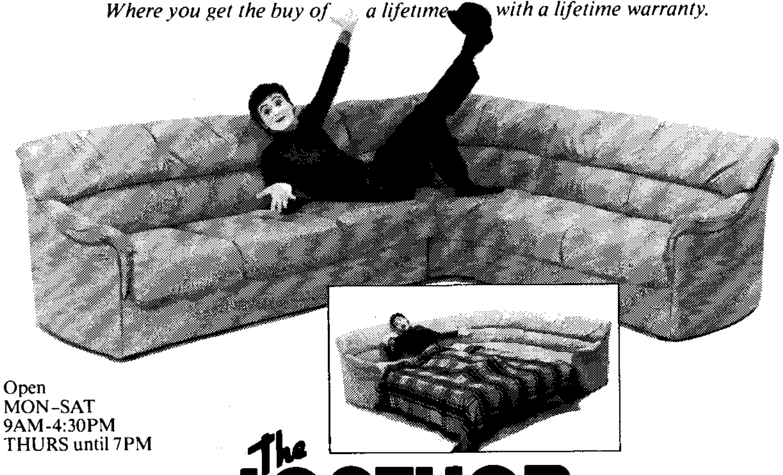

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Flach and Seguso, the 21-year-old doubles partners, used to feel the same way. That was back in college (Southern Illinois University), when they were stars on the tennis team and roommates. And then they were just stars. At least, that's Flach's story. Flach, as in flack, is the one with the mouth.

"I was a lot more grown-up than Robby," Flach said. "He spent too much time at home, and his parents took too good a care of him, spoiled him. He was used to having things his own way, not sacrificing for roommates."

They ate together. That meant dishes. Somehow, the dishes ended up in the sink. To be followed by more dishes. "They would pile up to the ceiling," Flach said, "and the roaches would come. And I'd have to tell him why the roaches were there."

Say they were in the living room. "I'd want to turn the stereo on, and he'd be sitting two inches from the tube," Flach said. "He always wanted to be watching *M*A*S*H*. He didn't bring anything at all; all the stuff was *mine*. He was like, occupying it, and telling me what I could do with *my* stuff. After a while, I just couldn't handle it anymore."

Does this sound like the birth of a successful doubles team? "It's tough to hang around one person all the time," Seguso said. "When we didn't room together the second year, we got along really well. We don't fight now, but we have to split up sometimes. It helps. But I've noticed that when we don't stay together we don't play as well." I passed that thought on to Flach. "I'm glad he said that," Flach said. "He's not very observant on those kind of things, and I'm glad to see him showing a little perception. Actually, I'm surprised. We never talked about it, but I'm glad it's dawned on him. Usually, we disagree. If I say something's black, he says white. That kind of crap is constant. It's unbearable."

Last year, they played together in seventeen tournaments, beginning in May with a championship in the Italian Open. Seven months later, they lost their first match, in the Australian Open, and cost themselves an opening-round bye in the Volvo Masters. Along the way, they won six Grand Prix tournaments and ate too many meals together. "It's like husband and wife," Flach said, "but only worse, because we don't have the good times."

What is a doubles team to do when their singles rankings—Flach is 189, Seguso 168—would qualify them only for food stamps? Stay together and bicker, that's what. "I feel like I can do well in singles," Seguso said. "I just need to play a lot more matches. But we're doing so well in doubles. . . . "

"It's a Catch-22," Flach said pleasantly. I didn't like hearing that. If they keep whining agreeably, I'll have to find a new favorite doubles team. ■

SALES & BARGAINS

BY LEONORE FLEISCHER

COUNTRY STYLE

EVERYTHING IN THIS CHEERFUL COUNTRY store is a replica from bygone days, except the quilts, which are genuine. Old and antique quilts, were $395–$750, now $290–$560. Other sale items include: handwoven rag rugs, were $38–$135, now $25–$95; handcrafted Christmas ornaments, were $7.50–$14.50, now $4.50–$8.70; antique-patchwork pillows in three sizes, were $24–$48, now $14.50–$25. For children (sizes 2–6): handloomed Shetland folk-pattern sweaters with matching hats, were $72, now $54; handwoven cotton-and-silk vests, were $34, now $15; cotton pinafores with hand-stenciled design, were $44, now $30; and many one-of-a-kind pieces of clothing. Folk-art objects, such as handwoven place mats, napkins, and baskets, in traditional shapes and weaves, now 20–40 percent off. Items available for the first time include: grab bags of quilt pieces and quilt-top pieces, now $3–$25; full quilt tops, now $40–$140. American Express (A.E.), MasterCard (M.C.), Visa (V.), checks accepted; all sales final. *Sweet Nellie, 1262 Madison Ave., near 90th St. (876-5775); Mon.–Sat. 10 a.m.–6 p.m.; while stock lasts.*

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FURNITURE

A ONE-DAY SALE AT THIS FURNITURE showroom offers floor samples, one-of-a-kind items, and special purchases. A few examples: American of Martinsville twelve-piece burl-tambour dining-room set with solar-bronze mirror table, was $6,100, now $3,895; Flair ten-piece eighteenth-century mahogany dining-room set, was $8,400, now $3,885; Bernhardt six-seat channel-quilted textured-velvet modular unit with full-size sleeper, was $3,100, now $1,795; custom four-piece almond-laminate wall unit with skylight, was $2,650, now $1,195; Stanley six-piece bedroom suite, was $3,300, now $1,595; Thomasville French oak bedroom suite, was $5,650, now $2,995; Sealy Posturpedic queen-size sofa covered in mini-print velvet, was $995, now $550; three-piece oak-and-rosewood wall system, was $2,400, now $895; Brindisi Italian down-filled leather sofa in beige or black, was $3,100, now $1,375; Giorgio Italian bedroom set in black or gray high-gloss polyester finish, was $7,750, now $3,875; Alexis three-piece imported bone-leather sectional sofa with full-size sleeper, was $4,100, now $1,865; contemporary quilted cotton-print sofa and love seat, were $1,800 for both pieces, now $995; traditional print velvet sofa-and-love-seat combinations, were $2,950 for both pieces, now $1,295; traditional three-piece oak wall system, was $2,859, now $1,495. Everything sold as is. Delivery can be arranged at additional cost. Checks accepted; no credit cards; all sales final. *Foremost Furniture Showroom, Inc., 8 West 30th St. (889-6347); Sun. 9 a.m.–4 p.m.; 1/13 only (snow date 1/27).*

DO NOT PHONE. *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.*

JEWELRY

THIS LITTLE EAST SIDE JEWELRY STORE, which is frequented by uptown dealers, has old, new, and antique pieces on sale at one-third off. For example: coral necklaces from Italy, Japan, Russia, and Tibet, were $35–$700, now $23.33–$466.67; ivory necklaces and bracelets, were $12–$300, now $8–$200; African trading beads, were $30–$50, now $20–$33.33; necklaces of aventurine, carnelian, chalcedony, jasper, lapis lazuli, malachite, onyx, tigereye, and other semi-precious stones, were $5–$300, now $3.33–$200; freshwater and cultured pearls, were $20–$75, now $13.33–$50; 14K-gold-filled or sterling-silver chains, were $3 (for 18-in. gold or silver chain) to $60 (for heavy 24-in. sterling-silver chain), now $2–$40 (also available by the yard); marcasite bracelets, earrings, necklaces, pendants, pins, and rings, were $15–$150, now $10–$100; old Chinese-jade disks, were $70–$200, now $46.67–$133.33; Chinese needle cases, were $30–$70, now $20–$46.67; 14K-gold chains, earrings, pendants, and rings, were $15–$400, now $10–$266.67. Sterling-silver pieces include: rings, were $3–$60, now $2–$40; bracelets and bangles, were $10–$85, now $6.67–$56.67; charms, earrings, pendants, and pins, were $2–$100, now $1.33–$66.67; and much more. A.E., M.C., V., checks accepted; refunds possible. *Max Nass, Inc., 118 East 28th St. (679-8154); Mon.–Fri. 9:30 a.m.–6 p.m. and Sat. till 4 p.m.; through 1/26.*

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THIS PRETTY SHOP HAS EVERYTHING YOU need for beds, windows, and more. For example: Nettle Creek outline-quilted bedspreads in assorted patterns, were $395 (twin), $510 (full), $520 (queen), and $575 (king), now $180, $240, $275, and $300, respectively; matching pillow shams, draperies, and other accessories, now 25 percent off; custom-made and special-order Nettle Creek items, now 25 percent off; white goose-down comforters, were $195 (twin), $295 (full), $350 (queen), and $395 (king), now $140, $220, $260, and $290, respectively; Wamsutta twin- and queen-size comforters, were $100–$150, now $50; Croscill comforters, were $75 (twin), $100 (full), $125 (queen), and $150 (king), now $50, $70, $85, and $100, respectively; designer throw pillows, were $12.50–$39, now $5–$10; Waverly comforters, were $125–$240, now $75–$150; satin comforters and sheets, now 50 percent off; all wall coverings, now 20–30 percent off; wool throws, lace or eyelet pillows, cotton dhurrie rugs, accessories, gift items, and Christmas ornaments, now 20–50 percent off; custom-order Levolor vertical blinds, now 50 percent off; and much more. A.E., M.C., V., checks accepted; all sales final. *Design Gallery, Inc., 443 Third Ave., near 31st St. (532-3616); Mon.–Wed. and Fri. and Sat. 10 a.m.–6 p.m. and Thurs. till 8 p.m.; through 2/2.*

FOR MEN

THIS MANUFACTURER OF MEN'S SUITS, coats, and jackets, which has a factory on the premises, is selling merchandise to the public at 35 percent below wholesale. These handsome hand-finished garments are made of imported fabrics. Suits and jackets (sizes 37–46S, 37–50R, and 39–50L) and pants (sizes 32–46) include: single- and double-breasted wool-worsted two-button suits, retail $325–$400, here $159–$199; cashmere-and-wool-blend suits, retail $550, here $259; sport coats, retail $285–$325 (for cashmere or silk-and-wool worsted), here $99–$119; camel-hair blazers, retail $350, here $189. Coats (sizes 38–44S, 37–46R, and 40–46L) include: cashmere, cashmere-and-wool-blend, tweed, and wool-melton overcoats, retail $425–$600, here $189–$299; British Warm overcoats, retail $300, here $119. Alterations available at additional charge. A.E., M.C., V., checks accepted; refunds possible on unaltered merchandise. *Fenwick Clothes, Inc., 22 West 19th St., fifth floor (243-1100); Mon.–Fri. 9 a.m.–5 p.m. and Sat. till 4 p.m.; through 1/31.*

TABLEWARE

ATTRACTIVE TABLEWARE IS ON SALE AT the three Wolfman-Gold & Good Co. locations. All glassware, including champagne flutes, wine goblets, bowls, platters, and imported glasses, now 40 percent off. American-restaurant-style heavy white china includes: 11-in. dinner plates, were $11.25, now $5.65; matching mugs, were $5.50, now $2.75; 13-in. buffet plates, were $10, now $5; matching mugs, were $4.50, now $2.25. Copper and silver-colored-metal German thermal carafes, were $100, now $50; copper tea kettles, now 50 percent off; Hammarplast Lexan kitchen utensils, now 50 percent off. Everything else in the store, including baskets, dinnerware, flatware, paper doilies, and much more, now 20 percent off. M.C., V., checks accepted; all sales final. *Wolfman-Gold & Good Co., 484 Broome St. (431-1888), Mon.–Sat. 11 a.m.–6 p.m. and Sun. noon–5 p.m.; 142 East 73rd St. (288-0404), Mon.–Sat. 10 a.m.–6 p.m.; 1 Seaport Plaza (422-8688), daily 10 a.m.–6 p.m. Sale through 1/15.*

FOR YOUR OFFICE

OFFICE FURNITURE, BY ATELIER INTERnational, Castelli, Knoll, Stendig, and others, is on sale in this warehouse. Two gray Brayton leather-and-chrome chairs, retail $1,262 each, here $425; purple Vecta three-piece armless modular units, retail $2,052 each, here $750; two 60-in. Knoll settees covered in mauve-heather-wool tweed, retail $4,300 each, here $1,100; Stendig Polaris leather chairs, retail $1,180, here $400. Also, desks, computer stations, file cabinets, tables, seating units, wall units, and much more. Everything sold as is. Delivery available at additional cost. Fifty-percent deposit required, balance to be paid COD; cash only; all sales final. *Furniture Consultants, Inc., Warehouse, 805 East 139th St., the Bronx (935-9218); Thurs.–Sat. 8 a.m.–7 p.m. By car from Manhattan: FDR Dr. to Willis Ave. Bridge; take first right after bridge onto Bruckner Blvd.; turn right onto 139th St.; warehouse is halfway down the block. From N.J.: Take George Washington Bridge to U.S. 87 South (Major Deegan Expy.) to Exit 1 (Brook Ave.); turn right onto Brook Ave.; turn left onto Bruckner Blvd.; follow as above. Sale 1/10–12 only.* ▬

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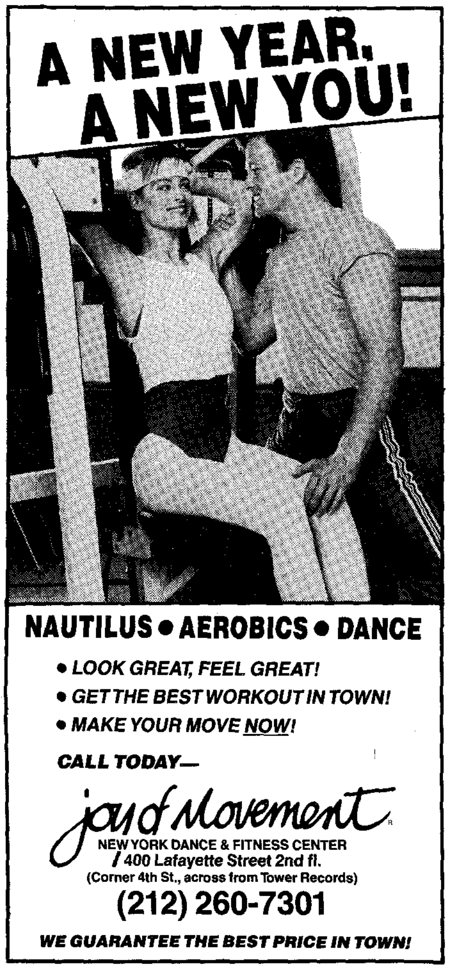
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A Complete Entertainment Guide for the Week Beginning Jan. 9.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM**—Watts St. at Ave. Americas. 431-1590. #1—Thru Jan. 8: *The Claw and the Tooth.* Opening Jan. 9: *The Plague Dogs.* #2—Thru Jan. 8: *The Sun's Burial.* Jan. 9–15: *Night and Fog in Japan.*

3. **VANDAM**—Vandam St. nr. Ave. Americas. 675-0498. *The Times of Harvey Milk.*

4. **ESSEX**—Grand St. nr. Essex. 982-4455. Thru Jan. 10: *The Mutilator; Pieces.* Beg. Jan. 11 (tent.): *Avenging Angel.*

5. **BLEECKER STREET CINEMA**—At La Guardia Pl. 674-2560. Jan. 7–8: *The Story of Adele H.; Mississippi Mermaid.* Jan. 9–10: *Medea; Decameron.* **AGEE ROOM**—Thru Jan. 10: *Kamikaze '89; The Grandmother; Alphabet.*

6. **WAVERLY**—Ave. Americas at W. 3rd St. 929-8037. #1—Thru Jan. 10: *Runaway; Blade Runner.* #2—*Amadeus.*

7. **8TH STREET PLAYHOUSE**—W. of Fifth Ave. 674-6515. Thru Jan. 10: *Repo Man.*

9. **ART**—8th St. E. of University Pl. 473-7014. *Protocol.*

10. **THEATRE 80**—St. Mark's Pl. E. of Second Ave. 254-7400. Jan. 7: *Diabolique; Panique.* Jan. 8: *Mildred Pierce; Johnny Guitar.* Jan. 9: *Glorifying the American Girl; Hollywood Revue.* Jan. 10: *The Big Sleep* (1946); *Michael Shayne, Private Detective.* Jan. 11–12: *Roman Holiday; Breakfast at Tiffany's.* Jan. 13: *The Cat and the Canary* (1939); *The Old Dark House.*

11. **ST. MARKS CINEMA**—Second Ave. nr. St. Mark's Pl. 533-9292. Thru Jan. 10: *Body Double; The Razor's Edge* (1984).

13. **CINEMA VILLAGE**—12th St. E. of Fifth Ave. 924-3363. Thru Jan. 8: *Hammett; The State of Things.* Jan. 9–10: *The Seventh Seal; Smiles of a Summer Night.* Jan. 11–12: *The Man Who Fell to Earth; The Hunger.* Jan. 13–15: *Zelig; Broadway Danny Rose.*

14. **GREENWICH PLAYHOUSE**—Greenwich Ave. at 12th St. 929-3350. #1—*The Killing Fields.* #2—*Johnny Dangerously.*

16. **QUAD CINEMA**—13th St. W. of Fifth Ave. 255-8800. #1—*Choose Me.* #2—*A Soldier's Story.* #3—*Places in the Heart.* #4—*A Nos Amours.*

14th–41st Streets

20. **23RD STREET WEST TRIPLEX**—Bet. Eighth and Ninth Aves. 989-0060. #1—Thru Jan. 8: *Pinocchio.* Opening Jan. 9: *Kaddish.* #2—*Micki & Maude.* #3—*Starman.*

21. **GRAMERCY**—23rd St. nr. Lexington Ave. 475-1660. *City Heat.*

22. **BAY CINEMA**—Second Ave. nr. 32nd St. 679-0160. *Starman.*

23. **MURRAY HILL**—34th St. nr. Third Ave. 685-7652. *Dune.*

24. **34TH STREET EAST**—Nr. Second Ave. 683-0255. *Micki & Maude.*

25. **LOEWS 34TH STREET SHOWPLACE**—Nr. Second Ave. 532-5544. #1—*2010.* #2—*Beverly Hills Cop.* #3—*The Cotton Club.*

42nd–60th Streets

30. **RKO NATIONAL TWIN**—B'way nr. 44th St. 869-0950. #1—*The Mutilator.* #2—*Micki & Maude.*

31. **LOEWS ASTOR PLAZA**—44 St. at B'way. 869-8340. *2010.*

32. **CRITERION CENTER**—B'way nr. 45th St. 354-0900. #1—*Johnny Dangerously.* #2—*City Heat.* #3—*The Terminator.* #4—*Supergirl.* #5—*Purple Rain.* #6—*A Nightmare on Elm Street.*

33. **LOEWS STATE**—B'way nr. 45th St. 575-5060. #1—*The Cotton Club.* #2—*Beverly Hills Cop.*

35. **EMBASSY 1**—B'way nr. 46th St. 757-2408. *Pinocchio.*

36. **MOVIELAND**—B'way nr. 47th St. 757-8320. *Dune.*

37. **RKO WARNER TWIN**—B'way nr. 47th St. 315-8425. #1—Thru Jan. 10: *Protocol.* Opening Jan. 11: *Avenging Angel.* #2—*The Flamingo Kid.*

38. **EMBASSY 2**—B'way nr. 47th St. 730-7262. *Falling in Love.* **EMBASSY 3**—*Places in the Heart.* **EMBASSY 4**—*The Brother From Another Planet.*

39. **HOLLYWOOD TWIN CINEMA**—Eighth Ave. nr. 47th St. 246-0717. #1—Thru Jan. 7: *Roman Holiday; Breakfast at Tiffany's.* Jan. 8–9: *El Norte; To Begin Again.* Jan. 10–12: *The Year of Living Dangerously; Picnic at Hanging Rock.* Jan. 13–14: *The Last Metro; Fitzcarraldo.* #2—Jan. 7–8: *Polyester; Desperate Living.* Jan. 9–10: *Altered States; Alien.* Jan. 11–12: *Sudden Impact; Never Say Never Again.* Jan. 13: *One-Eyed Jacks; Shane.*

41. **UNITED ARTISTS TWIN**—B'way nr. 49th St. 247-1633. #1—Thru Jan. 10: *Breakin' 2 Electric Boogaloo.* Beg. Jan. 11: *Emmanuelle 4.* #2—*Starman.*

42. **EMBASSY 49TH STREET**—Nr. Seventh Ave. 757-7003. *Pinocchio.*

44. **GUILD 50TH STREET**—W. of Fifth Ave. 757-2406. *A Soldier's Story.*

45. **ZIEGFELD**—54th St. nr. Ave. Americas. 765-7600. *A Passage to India.*

46. **EASTSIDE CINEMA**—Third Ave. nr. 55th St. 755-3020. Thru Jan. 10: *Breakin' 2 Electric Boogaloo.* Beg. Jan. 11: *Emmanuelle 4.*

47. **CARNEGIE HALL CINEMA**—Seventh Ave. nr. 57th St. 757-2131. Thru Jan. 10: *The Bostonians.* Beg. Jan. 11: *Jewish Gauchos.*

48. **SUTTON**—57th St. nr. Third Ave. 759-1411. *Mass Appeal.*

50. **FESTIVAL**—57th St. nr. Fifth Ave. 757-2715. "French Film Festival." Thru Jan. 14: "Light Comedies." Jan. 7–8: *Le Sauvage.* Jan. 9–10: *Vive la Sociale!* Jan. 11–12: *What Makes David Run?* Jan. 13–14: *Buffet Froid.*

51. **57TH STREET PLAYHOUSE**—W. of Ave. Americas. 581-7360. *Stop Making Sense.*

54. **GOTHAM CINEMA**—Third Ave. nr. 58th St. 759-2262. *The Flamingo Kid.*

55. **PLAZA**—58th St. nr. Madison Ave. 355-3320. *Paris, Texas.*

56. **PARIS**—58th St. W. of Fifth Ave. 688-2013. *A Sunday in the Country.*

57. **D. W. GRIFFITH**—59th St. nr. Second Ave. 759-4630. Thru Jan. 10: *Places in the Heart.*

58. **MANHATTAN**—59th St. bet. Second and Third Aves. 935-6420. #1—*City Heat.* #2—*Johnny Dangerously.*

60. **BARONET**—Third Ave. nr. 59th St. 355-1663. *Micki & Maude.* **CORONET**—*Starman.*

61. **CINEMA 3**—59th St. W. of Fifth Ave. 752-5959. *Mass Appeal.*

62. **CINEMA I**—Third Ave. nr. 60th St. 753-6022. *Birdy.* **CINEMA II**—753-0774. *The Killing Fields.*

61st Street and Above
East Side

70. **UA GEMINI TWIN**—Second Ave. nr. 64th St. 832-1670. #1—*Dune.* #2—832-2720. *Protocol.*

71. **BEEKMAN**—Second Ave. nr. 65th St. 737-2622. *The River.*

72. **LOEWS NEW YORK TWIN**—Second Ave. nr. 66th St. 744-7339. #1—*Mrs. Soffel.* #2—*2010.*

73. **68TH STREET PLAYHOUSE**—On Third Ave. 734-0302. *The Gods Must Be Crazy.*

74. **LOEWS TOWER EAST**—Third Ave. nr. 72nd St. 879-1313. *Falling in Love.*

78. **UA EAST**—First Ave. at 85th St. 249-5100. *The Flamingo Kid.*

80. **LOEWS ORPHEUM**—86th St. nr. Third Ave. 289-4607. #1—*Beverly Hills Cop.* #2—*The Cotton Club.*

82. **86TH STREET EAST**—Nr. Third Ave. 249-1144. *A Soldier's Story.*

83. **RKO 86TH STREET TWIN**—Nr. Lexington Ave. 289-8900. #1—Thru Jan. 10: *City Heat.* Opening Jan. 11: *Avenging Angel.* #2—*Johnny Dangerously.*

84. **COSMO**—116th St. nr. Lexington Ave. 534-0330. Beg. Jan. 11: *Avenging Angel; C.H.U.D.*

61st Street and Above
West Side

85. **PARAMOUNT**—B'way at 61st St. 247-5070. *Mrs. Soffel.*

86. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—*A Love in Germany.* #2—*Man of Flowers.* #3—*Amadeus.*

88. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—Thru Jan. 10: *Bizet's Carmen.* Opening Jan. 11: *The Inheritors.* #2—*Stranger Than Paradise.*

89. REGENCY—B'way nr. 67th St. 724-3700. Thru Jan. 7: *Lost Horizon* (1937); *The Good Earth.* Jan. 8–9: *Charade; Two for the Road.* Jan. 10–12: *Private Lives; The Women.* Jan. 13–14: *Goodbye, Mr. Chips* (1939); *Pride and Prejudice.*

90. EMBASSY 72ND STREET TWIN—On B'way. 724-6745. #1—*The Brother From Another Planet.* #2—*A Soldier's Story.*

92. LOEWS 83RD STREET QUAD—On B'way. 877-3190. #1—*The Killing Fields.* #2—*Beverly Hills Cop.* #3—*The Cotton Club.* #4—*Dune.*

93. NEW YORKER—B'way nr. 88th St. 580-7900. #1—*Micki & Maude.* #2—*Protocol.*

95. THALIA—95th St. W. of B'way. 222-3370. Jan. 7: *Woman in the Dunes; Hiroshima, Mon Amour.* Jan. 8: *Wild Style; Superfly.* Jan. 9: *The Tenant; The Trial* (1962). Jan. 10: *Lady Chatterly's Lover* (1955); *Ulysses* (1967). Jan. 11: *Supervixens; Finders Keepers, Lovers Weepers.* Jan. 12: *Dr. Strangelove; The Mouse That Roared.* Jan. 13: *Querelle; Sandra.*

96. METRO CINEMA—B'way nr. 99th St. 222-1200. Jan. 7: *Through a Glass Darkly; Hour of the Wolf.* Jan. 8: *The Natural; The Great Gatsby* (1974). Jan. 9: *Last Night at the Alamo; The Whole Shootin' Match.* Jan. 10: *Heart of Glass; Stroszek.* Jan. 11–17: *Koyaanisqatsi.*

97. OLYMPIA QUAD—B'way nr. 107th St. 865-8128. #1—*Breakin' 2 Electric Boogaloo.* #2—*Pinocchio.* #3—Thru Jan. 10: *The Terminator.* Opening Jan. 11: *Avenging Angel.* #4—Thru Jan. 10: *Choose Me.* Beg. Jan. 11: *Emmanuelle 4.*

98. RKO COLISEUM TWIN—B'way at 181st St. 927-7200. #1—Thru Jan. 10: *The Mutilator.* Beg. Jan. 11: *Avenging Angel.* #2—*Breakin' 2 Electric Boogaloo.*

99. ALPINE—Dyckman St. at B'way. 567-3587. Thru Jan. 10: *The Mutilator; Pieces.* Beg. Jan. 11 (tent.): *Avenging Angel.*

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. and Central Park West. 496-0900. Naturemax Theater: Adm. $3; senior citizens and children $1.50 (each film): Daily 10:30 a.m.–3:30 p.m. (Wed., –4:30 p.m., Sat.–Sun., –4:40 p.m.): *To Fly,* and *Living Planet;* Adm. $4.50; senior citizens and children $3 (double feature): Fri., 4:30 p.m., Fri.–Sat., 6 & 7:30 p.m.: *To Fly,* and *Living Planet.*

ASIA SOCIETY—Park Ave. at 70th St. 288-6400. "Films From the People's Republic." Adm. $5; members $4. Jan. 11, 8 p.m.: *The River Without Buoys* (1983) by Wu Tianming.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; senior citizens $1. Jan. 9, 7:30 p.m.: *The Scarlet Pimpernel* (1934) by Harold Young, with Leslie Howard and Merle Oberon.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Contribution $3.50; members $2.50. Jan. 10, 17, 24 & 31, at 8 p.m.: *It Don't Pay to Be an Honest Citizen* (1984) by Jacob Burckhardt, with William Burroughs. "The Americans in Germany": Jan. 11, 8 p.m.: *Hearts of the World* (1918) by D. W. Griffith, with Lillian and Dorothy Gish. Jan. 12, 8 p.m.: *Beyond the Far Blue Mountain* (1982) by Molly Davies; 11 p.m.: *Hotel Berlin* (1945) by Peter Godfrey, with Peter Lorre.

FRENCH INSTITUTE—At Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Adm. $2.50; students and senior citizens $2; members free. Jan. 9 at 1, 3:15, 6 & 8:30 p.m.: *La Balance* (1982) by Bob Swaim, with Nathalie Baye.

GUGGENHEIM MUSEUM—Fifth Ave. at 89th St. 360-3500. Free with museum adm. Jan. 12–13, 1–4 p.m.: *Robert Motherwell* and *Motherwell/Alberti: A la pintura* by Michael Blackwood Productions.

GUILD HALL—158 Main St., East Hampton, N.Y. 516-324-4050. Adm. $4; members, senior citizens, and students $3.50. Jan. 12, 8 p.m.: *Siddhartha* (1973) by Conrad Rooks.

INSTITUTE FOR ART AND URBAN RESOURCES—P.S. 1, 46-01 21st St., Long Island City. 718-784-2084. Adm. $1. Video: Thu.–Sun., 12 noon–6 p.m., Jan. 13–Mar. 10: "Expropriated TV Images": works by Dara Birnbaum, Michel Auder, and Ken Feingold; *Spawning Sockeves,* a multi-channel video installation by Tomiyo Sasaki.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members, senior citizens, and students $3. "Before *Rashomon:* Japanese Film Treasures of the '30s and '40s." Jan. 11, 7:30 p.m.: *A Pot Worth a Million Ryo* (1935) by Sadao Yamanaka, and *Blossoming Port* (1943) by Keisuke Kinoshita.

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1889. Free with museum adm.: Sun. at 11:30 a.m. & 12:30 p.m., Mon. at 1 & 2:30 p.m., Fri. at 12:30 & 1:30 p.m.: "Jewish Americana on Television." Thru Jan. 11: *Kasrilevka on the Mississippi* (1955) and *The Neighbor* (1955). Jan. 13–18: *Interview With Larry Rivers* (1977).

THE KITCHEN—59 Wooster St. 925-3615. Free. Video Viewing Room: Jan. 8–Feb. 2: Tue.–Sat., 1 p.m.: *Double Lunar Dogs* by Joan Jonas; 1:30 p.m.: "Italian Women Independents": *The Unconscious and Its Rituals* by Annabella Miscuglio (Tue., Thu., Sat.); *Portrait of a Lying Woman* by Fiorella Infascelli and *Egyptians: Men From the Future Past* by Gabriella Rosaleva (Wed., Fri.); 2:30 p.m.: *The Image of Cinema* by Raymond Bellour and Philippe Venault; 4:15 p.m.: *France/tour/detour/deux/enfants* by Jean-Luc Godard (Jan. 8–12: Parts 1–3).

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Adm. $3. Jan. 10, 8 p.m.: Video works by Tony Labat.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Thru Jan. 31: "A Tribute to Thames Television." Thru Jan. 31: "Charlie Brown—A Boy for All Seasons: 20 Years on Television."

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. Video: Thru Feb. 26 (in the Video Gallery): "Video From Vancouver to San Diego." Jan. 7, 6:30 p.m. (in Theater 2): "Video Viewpoints": Marina Abramovic, "Nightsea Crossing." Films: Theater 1: "British Film": Jan. 7, 2:30 p.m.: *The Bells Go Down* (1943) by Basil Dearden; 6 p.m.: *Johnny Frenchman* (1945) by Charles Frend. Jan. 8, 2:30 p.m.: (See Jan. 7, 6 p.m.); 6 p.m.: *Whisky Galore! (Tight Little Island)* (1949) by Alexander Mackendrick. Jan. 10, 2:30 p.m.: *The Loves of Joanna Godden* (1947) by Charles Frend; 6 p.m.: *Saraband for Dead Lovers (Saraband)* (1948) by Basil Dearden. Jan. 11, 2:30 p.m.: *The Captive Heart* (1946) by Basil Dearden, with Michael Redgrave; 6 p.m.: *It Always Rains on Sunday* (1947) by Robert Hamer. Jan. 12, 2 p.m.: *Pool of London* (1951) by Basil Dearden; 5 p.m.: (See Jan. 11, 2:30 p.m.). Jan. 13, 2 p.m.: *The Lavender Hill Mob* (1951) by Charles Crichton, with Alec Guinness; 5 p.m.: *The Man in the White Suit* (1951) by Alexander Mackendrick, with Guinness. Theater 2: Jan. 8, 3 & 6:30 p.m.: "Films From the Archives": *The Adventure of Prince Achmed* (1926) by Lotte Reiniger. Jan. 10, 3 & 6:30 p.m.: "What's Happening?": *The Fall of the I Hotel* (1983) by Curtis Choy. Jan. 11, 3 p.m.: *Shoot the Piano Player* (1960) by François Truffaut, with Charles Aznavour; 6:30 p.m.: *The Romantic Englishwoman* (1975) by Joseph Losey, with Glenda Jackson and Michael Caine. Jan. 12, 2:30 p.m.: *Young in Heart* (1938) by Richard Wallace, with Janet Gaynor and Douglas Fairbanks Jr.; 5:30 p.m.: (See Jan. 11, 3 p.m.). Jan. 12, 2:30 p.m.: *How Green Was My Valley* (1941) by John Ford, with Walter Pidgeon and Roddy McDowall; 5:30 p.m.: *Breathdeath* (1964) by Stan VanDerBeek, and *Zorn's Lemma* (1970) by Hollis Frampton.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $4; members $2.50; senior citizens and children $2. Jan. 7, 8 p.m.: *Lust for Life* (1956) by Vincente Minnelli, with Kirk Douglas. Jan. 8–10 at 8 p.m., Jan. 11–12 at 7:30 & 10 p.m., Jan. 13 at 5 & 7:30 p.m.: *Swann in Love* (1984) by Volker Schlöndorff, with Jeremy Irons.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Jan. 7, 5:30 p.m.: "Forbidden Films": *Last Tango in Paris* (1973) by Bernardo Bertolucci, with Marlon Brando. Jan. 8, 12 noon: *The Rise of Louis XIV* (1966) by Roberto Rossellini; 2:30 p.m.: "Collector's Choice": *Time Piece* (1965) by Jim Henson, *Someday* (1967), *A Place of My Own* (1968), with Irene Cara, *Jesse Jackson and Carolyn Shelton: Pushing for Excellence* (1978), and *Farrakhan the Minister* (1972). Jan. 10, 12 noon: "The Middle East: Lands of Paradox": *Islam: The Prophet and the People* (1975), and *A Veiled Revolution* (1982).

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens, and students $4. Tue.–Sun. at 6, 8 & 10 p.m., Fri.–Sun. at 4 p.m. *Oedipus Rex* (1967) by Pier Paolo Pasolini. Free: Fri.–Sun., 2 p.m.: Program to be announced.

QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park, Queens. 718-592-5555. Free with museum adm. Jan. 12, 2 p.m.: *Picasso—A Painter's Diary* (1981) by Perry Miller Adato.

Bronx

100. ALLERTON—Allerton Ave. nr. Cruger. 547-2444. #1—*The Flamingo Kid.* #2—*Beverly Hills Cop.* #3—Thru Jan. 10: *The Cotton Club.* Beg. Jan. 11: *Avenging Angel.*

102. CAPRI—E. Fordham Rd. nr. Jerome Ave. 367-0558. *Johnny Dangerously.*

103. CIRCLE—Westchester Ave. at E. 177th St. 863-2100. #1—*Breakin' 2 Electric Boogaloo.* #2—*The Cotton Club.*

104. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—*Beverly Hills Cop.* #2—Program unavailable.

105. DALE—W. 231st St. at B'way. 884-5300. #1—*Micki & Maude.* #2—*Beverly Hills Cop.*

106. DOVER—Boston Rd. at E. 174th St. 542-3511. Thru Jan. 10: *The Mutilator; Pieces.* Beg. Jan. 11: *Avenging Angel.*

109. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—Thru Jan. 10: *Protocol.* Beg. Jan. 11 (tent.): *Johnny Dangerously.* #2—Thru Jan. 10: *Pinocchio.* Beg. Jan. 11: *Emmanuelle 4.* #3—Thru Jan. 10: *City Heat.* Beg. Jan. 11: *Avenging Angel.* #4—Thru Jan. 10: *Starman.* Beg. Jan. 11 (tent.): *The Flamingo Kid.*

110. KENT—E. 167th St. nr. Grand Conc. 367-1288. Thru Jan. 10: *The Mutilator; Pieces.* Beg. Jan. 11: *Avenging Angel.*

111. LOEWS AMERICAN—East Ave. at Metropolitan. 828-3322. #1—*Beverly Hills Cop.* #2—*City Heat.*

112. LOEWS PARADISE—E. 188th St. at Grand Conc. 367-1288. #1—*2010.* #2—*Pinocchio.* #3—*Beverly Hills Cop.* #4—*The Cotton Club.*

113. LOEWS RIVERDALE—W. 259th St. at Riverdale Ave. 884-2260. *Falling in Love.*

114. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—*The Mutilator.* #2—*Pinocchio.* #3—*Starman.* #4—Beg. Jan. 11: *The River.*

115. RKO FORDHAM—E. Fordham Rd. at Valentine Ave. 367-3050. #1—*The Flamingo Kid.* #2—Thru Jan. 10: *Micki & Maude.* Beg. Jan. 11: *Avenging Angel.* #3—*Dune.* #4—*The Mutilator.*

117. VALENTINE—E. Fordham Rd. at Valentine Ave. 584-9583. #1—*City Heat.* #2—Thru Jan. 10: *Starman.* Beg. Jan. 11: *Emmanuelle 4.* #3—*Breakin' 2 Electric Boogaloo.*

118. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*Beverly Hills Cop.* #2—*Pinocchio.* #3—*Micki & Maude.* #4—*Starman.* #5—*The Cotton Club.* #6—*2010.* #7—*Protocol.* #8—*City Heat.* #9—*Dune.* #10—*Breakin' 2 Electric Boogaloo.*

Brooklyn

(Area Code 718)

201. BAY RIDGE-FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*Beverly Hills Cop.* #2—*Pinocchio.* #3—*The Mutilator.* #4—Thru Jan. 10: *2010.* Beg. Jan. 11: *The River.* #5—Thru Jan. 10: *City Heat.* Beg. Jan. 11: *Emmanuelle 4.*

202. BAY RIDGE-LOEWS ALPINE—Fifth Ave. at 69th St. 748-4200. #1—*The Cotton Club.* #2—*Breakin' 2 Electric Boogaloo.*

203. BENSONHURST-BENSON—86th St. at 20th Ave. 372-1617. #1—*The Cotton Club.* #2—*Protocol.*

205. BENSONHURST-LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—*Beverly Hills Cop.* #2—*2010.* #3—*Dune.*

206. BENSONHURST-MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—*Micki & Maude.* #2—*Johnny Dangerously.* #3—Thru Jan. 10: *Breakin' 2 Electric Boogaloo.* Beg. Jan. 11: *Emmanuelle 4.* #4—Thru Jan. 10: *City Heat.* Beg. Jan. 11: *The Flamingo Kid.*

210. BRIGHTON BEACH-OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—Thru Jan. 10: *The Mutilator.* Beg. Jan. 11: *Avenging Angel.* #2—Thru Jan. 10: *Dune.* Beg. Jan. 11: *The River.* #3—*Beverly Hills Cop.* #4—*Breakin' 2 Elec-*

tric Boogaloo. #5—*The Cotton Club.* #6—Thru Jan. 10: *City Heat.* Beg. Jan. 11: *Emmanuelle 4.*

211. **BROOKLYN HEIGHTS-CINEMA—Henry St. at Orange.** 596-7070. #1—Thru Jan. 10 (tent.): *Falling in Love.* #2—Program unavailable.

212. **CANARSIE-TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—Thru Jan. 10: *Dune.* Beg. Jan. 11: *The River.* #2—*Protocol.* #3—Thru Jan. 10: *Starman.*

213. **COBBLE HILL-TWIN—Court St. at Butler.** 596-9113. #1—*Protocol.* #2—*2010.*

214. **DOWNTOWN BROOKLYN-DUFFIELD—Duffield St. at Fulton.** 624-3591. #1—*Breakin' 2 Electric Boogaloo.* #2—*Pinocchio.*

215. **DOWNTOWN BROOKLYN-LOEWS METROPOLITAN—Fulton St. at Jay.** 875-4024. #1—*Beverly Hills Cop.* #2—*The Cotton Club.* #3—*The Mutilator.* #4—*Dune.*

220. **FLATBUSH-RKO KENMORE—Church Ave. nr. Flatbush Ave.** 284-5700. #1—Thru Jan. 10: *The Mutilator.* Beg. Jan. 11: *Avenging Angel.* #2—*Beverly Hills Cop.* #3—*City Heat.* #4—*The Cotton Club.*

223. **FLATLANDS-LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—*Beverly Hills Cop.* #2—*The Cotton Club.*

225. **FLATLANDS-RKO KINGS PLAZA—Flatbush Ave. at Ave. U.** 253-1110. #1—*2010.* #2—*Johnny Dangerously.* #3—*City Heat.* #4—*Breakin' 2 Electric Boogaloo.*

228. **GREENPOINT-CHOPIN—Manhattan Ave. at Greenpoint Ave.** 389-1100. Thru Jan. 10: *The Mutilator; Pieces.*

231. **MIDWOOD-AVENUE U—At E. 16th St.** 336-1234. #1—Thru Jan. 10: *Oh, God! You Devil.* Beg. Jan. 11 (tent.): *The Flamingo Kid.* #2—Thru Jan. 10: *The Terminator.*

234. **MIDWOOD-RKO KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1—*Protocol.* #2—*Micki & Maude.* #3—*The Mutilator.* #4—*Starman.* #5—*The Flamingo Kid.*

235. **MIDWOOD-RKO MIDWOOD—Ave. J at E. 13th St.** 377-1718. Thru Jan. 8: *Pinocchio.* Beg. Jan. 9: *The Terminator.*

236. **PARK SLOPE-PLAZA—Flatbush Ave. nr. Eighth Ave.** 636-0170. #1—*Micki & Maude.* #2—*2010.*

237. **RIDGEWOOD-RIDGEWOOD—Myrtle Ave. at Putnam.** 821-5993. #1—*The Mutilator.* #2—Thru Jan. 10: *Starman.* #3—*Beverly Hills Cop.*

238. **WILLIAMSBURG-COMMODORE—B'way at Rodney St.** 384-7259. #1—Thru Jan. 10: *The Mutilator; Pieces.* #2—Thru Jan. 10: *Breakin' 2 Electric Boogaloo.*

Staten Island

(Area Code 718)

300. **ELTINGVILLE-AMBOY—** 356-3800. #1—Thru Jan. 10: *Micki & Maude.* #2—Thru Jan. 10: *The Mutilator.*

303. **NEW DORP-HYLAN—** 351-6601. #1—*Beverly Hills Cop.* #2—*Starman.*

304. **NEW DORP-LANE—** 351-2110. Thru Jan. 10: *The Cotton Club.*

305. **NEW DORP-RAE—** 979-0444. #1—*City Heat.* #2—*Breakin' 2 Electric Boogaloo.*

306. **NEW DORP-RKO FOX PLAZA—** 987-6800. #1—*The Flamingo Kid.* #2—Thru Jan. 10: *Dune.* Beg. Jan. 11: *Avenging Angel.*

307. **NEW SPRINGVILLE-ISLAND—** 761-6666. #1—*Protocol.* #2—*Johnny Dangerously.*

308. **NEW SPRINGVILLE-RKO RICHMOND—** 761-3103. *2010.*

Queens

(Area Code 718)

401. **ASTORIA-UA ASTORIA—Steinway St. at 30th Ave.** 545-9470. #1—Thru Jan. 10: *City Heat.* Beg. Jan. 11: *Avenging Angel.* #2—Thru Jan. 10: *Breakin' 2 Electric Boogaloo.* Beg. Jan. 11 (tent.): *The Flamingo Kid.* #3—Thru Jan. 10: *Starman.* Beg. Jan. 11: *Emmanuelle 4.* #4—*Pinocchio.*

402. **BAYSIDE-LOEWS BAY TERRACE—Bell Blvd. at 26th Ave.** 428-4040. #1—*City Heat.* #2—*2010.*

403. **BAYSIDE-MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave.** 225-7711. #1—*Protocol.* #2—*Micki & Maude.* #3—Thru Jan. 10: *Breakin' 2 Electric Boogaloo.* Beg. Jan. 11 (tent.): *Johnny Dangerously.* #4—Thru Jan. 10: *Dune.* Beg. Jan. 11: *Emmanuelle 4.*

406. **CORONA-PLAZA—Roosevelt Ave. nr. 103rd St.** 639-7722. Thru Jan. 10: *Terror in the Aisles; 10 to Midnight.* Beg. Jan. 11: *The Terminator; First Blood.*

407. **DOUGLASTON-MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy.** 423-7200. #1—*The Cotton Club.* #2—*Protocol.* #3—*Johnny Dangerously.* #4—*The Flamingo Kid.* #5—*The Flamingo Kid.* #6—*Johnny Dangerously.* #7—Thru Jan. 10: *Dune.* Beg. Jan. 11: *The River.*

408. **ELMHURST-LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd.** 429-4770. #1—*Beverly Hills Cop.* #2—*The Cotton Club.*

410. **FLUSHING-PARSONS—Parsons Blvd. nr. Union Tpke.** 591-8555. #1—*The Cotton Club.* #2—*Starman.* #3—*Pinocchio.* #4—*Dune.*

411. **FLUSHING-RKO KEITHS—Northern Blvd. at Main St.** 353-4000. #1—*Beverly Hills Cop.* #2—*Breakin' 2 Electric Boogaloo.* #3—*Johnny Dangerously.*

412. **FLUSHING-RKO PROSPECT—Main St. nr. 41st Rd.** 359-1050. #1—Thru Jan. 10: *City Heat.* Beg. Jan. 11: *Avenging Angel.* #2—*Micki & Maude.* #3—*The Mutilator.*

413. **FLUSHING-UA QUARTET—Northern Blvd. at 160th St.** 359-6777. #1—*Pinocchio.* #2—*The Flamingo Kid.* #3—*Starman.* #4—Thru Jan. 10: *The Cotton Club.* Beg. Jan. 11 (tent.): *Avenging Angel.*

414. **FLUSHING-UTOPIA—Union Tpke. at 188th St.** 454-2323. #1—*Micki & Maude.* #2—Thru Jan. 10: *2010.* Beg. Jan. 11: *The River.*

416. **FOREST HILLS-CINEMART—Metropolitan Ave. at 72nd Rd.** 261-2244. #1—Thru Jan. 10: *Amadeus.* #2—Thru Jan. 10: *Pinocchio.*

417. **FOREST HILLS-CONTINENTAL—Austin St. nr. 70th Ave.** 544-1020. Program unavailable.

418. **FOREST HILLS-FOREST HILLS—71st Ave. nr. Queens Blvd.** 261-7866. #1—*Johnny Dangerously.* #2—*Starman.*

419. **FOREST HILLS-LOEWS TRYLON—Queens Blvd. nr. 66th Ave.** 459-8944. *Falling in Love.*

420. **FOREST HILLS-MIDWAY—Queens Blvd. at 71st Rd.** 261-8572. #1—*The Flamingo Kid.* #2—*Micki & Maude.* #3—*Protocol.* #4—Thru Jan. 10: *City Heat.* Beg. Jan. 11: *Emmanuelle 4.*

422. **FRESH MEADOWS-CINEMA CITY—Horace Harding Expwy. at 183rd St.** 357-9100. #1—*The Cotton Club.* #2—*Starman.* #3—*Falling in Love.* #4—*Protocol.* #5—Thru Jan. 10: *Dune.* Beg. Jan. 11: *The River.*

423. **FRESH MEADOWS-RKO MEADOWS—Horace Harding Blvd. at 190th St.** 454-6800. #1—*Breakin' 2 Electric Boogaloo.* #2—*Beverly Hills Cop.*

424. **GLEN OAKS-RKO—Union Tpke. at 255th St.** 347-7777. Thru Jan. 10: *Oh, God! You Devil.* Beg. Jan. 11: *Country.*

426. **JACKSON HEIGHTS-BOULEVARD—Northern Blvd. at 83rd St.** 335-0170. #1—*Beverly Hills Cop.* #2—Thru Jan. 10: *Micki & Maude.* Beg. Jan. 11: *Avenging Angel.* #3—*The Cotton Club.*

427. **JACKSON HEIGHTS-COLONY—82nd St. nr. Roosevelt Ave.** 478-6777. #1—Thru Jan. 10: *Pinocchio.* #2—*The Mutilator.*

428. **JACKSON HEIGHTS-JACKSON—82nd St. at Roosevelt Ave.** 335-0242. #1—Thru Jan. 10: *City Heat.* #2—*Breakin' 2 Electric Boogaloo.* #3—Thru Jan. 10: *Starman.*

433. **JAMAICA-ROCHDALE—Baisley Blvd. at N.Y. Blvd.** 276-5300. *Beverly Hills Cop.*

436. **KEW GARDENS HILLS-MAIN STREET—Nr. 72nd Dr.** 268-3636. Thru Jan. 10: *Oh, God! You Devil; American Dreamer.* Beg. Jan. 11 (tent.): *Amadeus.*

438. **MIDDLE VILLAGE-ARION—Metropolitan Ave. nr. 74th St.** 894-4183. Program unavailable.

439. **OZONE PARK-CROSSBAY—Rockaway Blvd. at Woodhaven Blvd.** 848-1738. #1—Thru Jan. 10: *Starman.* Beg. Jan. 11: *The Flamingo Kid.* #2—Thru Jan. 10: *City Heat.* Beg. Jan. 11: *Avenging Angel.*

442. **REGO PARK-DRAKE—Woodhaven Blvd. at 63rd Ave.** 639-0600. Thru Jan. 10: *Oh, God! You Devil; American Dreamer.*

443. **REGO PARK-LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.I. Expwy.** 699-4700. #1—*Pinocchio.* #2—*Beat Street; Breakin' 2 Electric Boogaloo.* #3—*The Mutilator.*

445. **RICHMOND HILL-LEFFERTS—Liberty Ave. at 122nd. St.** 843-8240. Program unavailable.

447. **ROCKAWAY PARK-SURFSIDE—Rockaway Beach Blvd. at Beach 105th St.** 945-4632. #1—Thru Jan. 10: *Starman.* #2—Thru Jan. 10: *Breakin' 2 Electric Boogaloo.*

448. **SUNNYSIDE-CENTER—Queens Blvd. nr. 43rd St.** 784-3050. #1—*The Mutilator; Pieces.* #2—*Starman.* #3—*2010.*

450. **WHITESTONE-CROSS ISLAND—Cross Island Pkwy. at 153rd St.** 767-2800. #1—*Beverly Hills Cop.* #2—Program unavailable.

451. **WOODHAVEN-HAVEN—Jamaica Ave. nr. 80th St.** 296-2325. Thru Jan. 10: *Missing in Action; Ninja III: The Domination.*

Long Island

(Area Code 516)
Nassau County

500. **BALDWIN-GRAND AVENUE—** 223-2323. #1—*The Cotton Club.* #2—*Starman.*

501. **BALDWIN-RKO—** 223-9230. *Breakin' 2 Electric Boogaloo.*

502. **BELLEROSE-RKO—** 775-1351. Thru Jan. 8: *The Little Drummer Girl.* Beg. Jan. 9: *The Terminator.*

504. **BELLMORE-MOVIES—** 785-4486. Thru Jan. 10: *Oh, God! You Devil.*

505. **BELLMORE-PLAYHOUSE—** 783-0088. Program unavailable.

511. **EAST MEADOW-FLICK—** 794-8008. #1—*Protocol.* #2—*Protocol.* #3—*Pinocchio.* #4—*A Soldier's Story.*

512. **EAST MEADOW-MEADOWBROOK—** 731-2423. #1—*Micki & Maude.* #2—*Starman.* #3—Thru Jan. 10: *Dune.* Beg. Jan. 11 (tent.): *The Flamingo Kid.* #4—*City Heat.*

514. **ELMONT-ARGO—** 437-0356. Program unavailable.

517. **FLORAL PARK-RKO FLORAL—** 352-2280. *Protocol.*

518. **FRANKLIN SQUARE-FRANLKIN—** 775-3257. #1—*Pinocchio.* #2—*2010.*

519. **GARDEN CITY-RKO ROOSEVELT FIELD—** 741-4007. #1—*City Heat.* #2—*The Flamingo Kid.* #3—*Beverly Hills Cop.*

521. **GARDEN CITY PARK-RKO PARK EAST—** 741-8484. *Micki & Maude.*

523. **GREAT NECK-SQUIRE—** 466-2020. #1—Thru Jan. 10: *Breakin' 2 Electric Boogaloo.* Beg. Jan. 11: *Avenging Angel.* #2—Thru Jan. 10: *Dune.* Beg. Jan. 11 (tent.): *The Flamingo Kid.* #3—Thru Jan. 10: *City Heat.* Beg. Jan. 11: *Emmanuelle 4.*

524. **HEWLETT-RKO—** 791-6768. Thru Jan. 8: *The Little Drummer Girl.* Beg. Jan. 9: *The Terminator.*

526. **HICKSVILLE-HICKSVILLE—** 931-0749. #1—Thru Jan. 10: *The Terminator.* Beg. Jan. 11: *Emmanuelle 4.* #2—*Micki & Maude.*

528. **HICKSVILLE-MID-PLAZA—** 433-2400. #1—*Protocol.* #2—*Pinocchio.* #3—*Johnny Dangerously.* #4—*Starman.* #5—*A Soldier's Story.* #6—*Dune.*

529. **LAWRENCE-RKO—** 371-0203. #1—*Micki & Maude.* #2—*The Mutilator.* #3—*Beverly Hills Cop.*

530. **LEVITTOWN-LEVITTOWN—** 731-0516. #1—Thru Jan. 10: *The Mutilator.* Beg. Jan. 11 (tent.): *2010.* #2—Thru Jan. 10: *Oh, God! You Devil.* Beg. Jan. 11 (tent.): *Dune.*

531. **LEVITTOWN-LOEWS NASSAU—** 731-5400. #1—*Beverly Hills Cop.* #2—*2010.* #3—*Falling in Love.* #4—*Breakin' 2 Electric Boogaloo.* #5—*Runaway.* #6—*The Cotton Club.*

532. **LONG BEACH-LIDO—** 432-0056. Thru Jan. 10: *A Nightmare on Elm Street; Caged Women.*

533. **LYNBROOK-LYNBROOK—** 593-1033. #1—*The Cotton Club.* #2—*Starman.* #3—Thru Jan. 10: *Breakin' 2 Electric Boogaloo.* Beg. Jan. 11 (tent.): *Avenging Angel.* #4—Thru Jan. 10: *Dune.* Beg. Jan. 11 (tent.): *The Flamingo Kid.*

534. **LYNBROOK-STUDIO ONE—** 599-1444. Thru Jan. 10: *Pinocchio.*

535. **MALVERNE-TWIN—** 599-6966. #1—*Amadeus.* #2—*Oh, God! You Devil.*

536. **MANHASSET-MANHASSET—** 627-7887. #1—*Starman.* #2—*Johnny Dangerously.* #3—*Falling in Love.*

537. **MANHASSET-RKO CINEMA—** 627-1300. *Beverly Hills Cop.*

540. **MASSAPEQUA-PEQUA—** 799-6464. *Beverly Hills Cop.*

541. MASSAPEQUA-THE MOVIES AT SUNRISE MALL— 795-2244. #1—*Pinocchio.* #2—*Starman.* #3—*Breakin' 2 Electric Boogaloo.* #4—*Protocol.* #5—*City Heat.* #6—*The Cotton Club.* #7—*Micki & Maude.* #8—*Johnny Dangerously.* #9—Thru Jan. 10: *Johnny Dangerously.* Beg. Jan. 11: *Avenging Angel.*

543. MERRICK-TWIN— 546-1271. #1—*2010.* #2—*City Heat.*

544. MERRICK-MALL— 523-4424. Program unavailable.

545. NEW HYDE PARK-HERRICKS— 747-0555. #1—*The Cotton Club.* #2—*Starman.*

547. OCEANSIDE-OCEANSIDE— 536-7565. #1—Thru Jan. 10: *Oh, God! You Devil.* #2—Program unavailable.

548. OLD BETHPAGE-CINE CAPRI— 752-1610. Thru Jan. 10: *Oh, God! You Devil.* Beg. Jan. 11: *Avenging Angel.*

550. PLAINVIEW-OLD COUNTRY— 931-4242. #1—*The Cotton Club.* #2—*Micki & Maude.*

551. PLAINVIEW-RKO MORTON VILLAGE— 938-2323. *2010.*

552. PLAINVIEW-RKO TWIN— 931-1333. #1—*The Mutilator.* #2—*Beverly Hills Cop.*

554. PORT WASHINGTON-MOVIES— 944-6200. #1—Thru Jan. 10: *Pinocchio.* Beg. Jan. 11: *The River.* #2—*The Cotton Club.* #3—*Protocol.*

557. ROCKVILLE CENTRE-RKO FANTASY— 764-8000. *2010.*

558. ROCKVILLE CENTRE-RKO TWIN— 678-3121. #1—*Protocol.* #2—*City Heat.*

559. ROSLYN-ROSLYN— 621-8488. #1—*Micki & Maude.* #2—*2010.*

561. SYOSSET-SYOSSET— 921-5810. #1—*The Flamingo Kid.* #2—*City Heat.* #3—*The Killing Fields.*

562. SYOSSET-UA CINEMA 150— 364-0700. *A Passage to India.*

566. VALLEY STREAM-RKO GREEN ACRES— 561-2100. #1—*Johnny Dangerously.* #2—*The Flamingo Kid.* #3—*Breakin' 2 Electric Boogaloo.*

567. VALLEY STREAM-SUNRISE— 825-5700. #1—*Pinocchio.* #2—*The Mutilator.* #3—Thru Jan. 10: *Dune.* Beg. Jan. 11: *The River.* #4—*The Cotton Club.* #5—*Starman.* #6—*2010.* #7—*Beverly Hills Cop.* #8—*The Killing Fields.* #9—*A Passage to India.* #10—*Micki & Maude.* #11—*Protocol.* #12—*City Heat.*

571. WANTAGH-RKO— 781-6969. *The Mutilator.*

573. WESTBURY-DRIVE-IN— 334-3400. #1—*Beverly Hills Cop.* #2—Thru Jan. 10: *Starman.* Beg. Jan. 11: *Avenging Angel.* #3—Thru Jan. 10: *Breakin' 2 Electric Boogaloo.* Beg. Jan. 11: *Emmanuelle 4.*

574. WESTBURY-WESTBURY— 333-1911. #1—Thru Jan. 10: *Places in the Heart.* #2—*Bizet's Carmen.*

Suffolk County

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601. BABYLON-BABYLON— 669-3399. #1—*Protocol.* #2—*Starman.* #3—*Dune.*

602. BABYLON-RKO— 669-0700. #1—*The Flamingo Kid.* #2—*Micki & Maude.*

603. BABYLON-SOUTH BAY— 587-7676. #1—Thru Jan. 10: *The Mutilator.* Beg. Jan. 11: *The River.* #2—*Beverly Hills Cop.* #3—*Pinocchio.*

604. BAY SHORE-CINEMA— 665-1722. *Johnny Dangerously.*

606. BAY SHORE-LOEWS SOUTH SHORE MALL— 666-4000. #1—*City Heat.* #2—*2010.*

609. BRENTWOOD-BRENTWOOD— 273-3900. *Pinocchio.*

612. CENTER MORICHES-CENTER— 878-2100. Thru Jan. 10: *Pinocchio.*

616. COMMACK-MULTIPLEX— 462-6953. #1—*Beverly Hills Cop.* #2—*Pinocchio.* #3—*The Mutilator.* #4—*A Passage to India.* #5—*The Cotton Club.* #6—*Protocol.* #7—*Breakin' 2 Electric Boogaloo.* #8—*City Heat.* #9—*Starman.* #10—*2010.* #11—Thru Jan. 10: *Dune.* Beg. Jan. 11: *The River.*

617. COMMACK-RKO— 499-4545. #1—*Micki & Maude.* #2—*Johnny Dangerously.*

621. CORAM-PINE— 698-6442. #1—*Starman.* #2—*Breakin' 2 Electric Boogaloo.*

625. EAST HAMPTON-CINEMAS— 324-0448. #1—*Protocol.* #2—*The Cotton Club.* #3—Thru Jan. 10: *City Heat.* Beg. Jan. 11: *The Flamingo Kid.* #4—Thru Jan. 10: *Falling in Love.* Beg. Jan. 11 (tent.): *Avenging Angel.* #5—*Johnny Dangerously.*

627. EAST SETAUKET-RKO FOX— 473-2400. *Breakin' 2 Electric Boogaloo.*

628. ELWOOD-ELWOOD— 499-7800. #1—*Beverly Hills Cop.* #2—*Starman.*

629. FARMINGVILLE-COLLEGE PLAZA— 698-2200. #1—Thru Jan. 10: *Falling in Love.* Beg. Jan. 11: *Emmanuelle 4.* #2—Thru Jan. 10: *Breakin' 2 Electric Boogaloo.* Beg. Jan. 11 (tent.): *The Cotton Club.*

632. HUNTINGTON-RKO SHORE— 421-5200. #1—*Beverly Hills Cop.* #2—*Breakin' 2 Electric Boogaloo.* #3—*The Mutilator.* #4—*Micki & Maude.*

633. HUNTINGTON-RKO WHITMAN— 423-1300. *2010.*

634. HUNTINGTON-RKO YORK— 421-3911. *Dune.*

635. ISLIP-ISLIP— 581-5200. #1—*Protocol.* #2—*Micki & Maude.* #3—Thru Jan. 10: *Dune.* Beg. Jan. 11: *The River.*

637. LAKE GROVE-RKO SMITH HAVEN MALL— 724-9550. *Johnny Dangerously.*

638. LAKE RONKONKOMA-LAKESIDE— 981-7100. Thru Jan. 10: *Pinocchio.*

639. LINDENHURST-LINDENHURST— 888-5400. Tent.: *Oh, God! You Devil.*

640. MATTITUCK-MATTITUCK— 298-4405. #1—Thru Jan. 10: *City Heat.* #2—Thru Jan. 10: *Starman.* #3—*Protocol.*

642. NESCONSET-SMITHTOWN ALL-WEATHER INDOOR— 265-8118. *Micki & Maude.* **OUTDOOR—**Thru Jan. 10: *Starman; Sheena.* Beg. Jan. 11 (tent.): *Avenging Angel.*

643. NORTH BABYLON-NORTH BABYLON— 667-2495. #1—*The Cotton Club.* #2—*Breakin' 2 Electric Boogaloo.*

644. NORTHPORT-NORTHPORT— 261-8600. *Pinocchio.*

648. PATCHOGUE-TRIPLEX— 475-0601. #1—*Protocol.* #2—*Beverly Hills Cop.* #3—Thru Jan. 10: *Starman.* Beg. Jan. 11: *Avenging Angel.*

649. PATCHOGUE-RKO PLAZA— 475-5225. #1—*Dune.* #2—*Micki & Maude.*

650. PATCHOGUE-SUNRISE ALL-WEATHER INDOOR— 363-7200. *The Cotton Club.* **OUTDOOR—**Thru Jan. 10: *Missing in Action; Exterminator 2.* Beg. Jan. 11 (tent.): *Emmanuelle 4.*

651. PATCHOGUE-SUNWAVE— 475-7766. #1—*City Heat.* #2—*The Flamingo Kid.*

653. PORT JEFFERSON-MINI EAST— 928-6555. *Dune.* **WEST—**Thru Jan. 10: *City Heat.* Beg. Jan. 11: *The River.*

654. PORT JEFFERSON STATION-RKO BROOKHAVEN— 473-1200. Thru Jan. 8: *Pinocchio.* Beg. Jan. 9: *The Terminator.*

655. RIVERHEAD-SUFFOLK— 727-3133. Thru Jan. 10: *The Terminator.*

657. SAG HARBOR-SAG HARBOR— 725-0010. Thru Jan. 10: *Old Enough.* Beg. Jan. 11: *Swann in Love.*

658. SAYVILLE-SAYVILLE— 589-0232. #1—*Starman.* #2—*Pinocchio.* #3—*2010.*

660. SHIRLEY-TWIN— 281-4466. #1—Thru Jan. 10: *Oh, God! You Devil.* Beg. Jan. 11 (tent.): *Johnny Dangerously.* #2—Thru Jan. 10: *Pinocchio.*

662. SMITHTOWN-SMITHTOWN— 265-1551. *The Flamingo Kid.*

663. SOUTHAMPTON-SOUTHAMPTON— 283-1300. #1—*Beverly Hills Cop.* #2—*Micki & Maude.* #3—Thru Jan. 10: *Starman.* Beg. Jan. 11: *The River.*

664. STONY BROOK-LOEWS— 751-2300. #1—*Beverly Hills Cop.* #2—*The Cotton Club.* #3—*2010.*

666. WEST ISLIP-TWIN— 669-2626. #1—Thru Jan. 10: *Oh, God! You Devil.* #2—Program unavailable.

667. WESTHAMPTON-HAMPTON ARTS— 288-2600. #1—*Beverly Hills Cop.* #2—*Micki & Maude.*

668. WESTHAMPTON-WESTHAMPTON— 288-1500. Thru Jan. 10: *Dune.* Beg. Jan. 11: *City Heat.*

New York State

(Area Code 914)
Westchester County

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700. BEDFORD VILLAGE-BEDFORD PLAYHOUSE— 234-7300. #1—*Starman.* #2—Thru Jan. 10: *Protocol.* Beg. Jan. 11: *The River.*

701. BEDFORD VILLAGE-CINEMA 22— 234-9577. *Beverly Hills Cop.*

702. BRONXVILLE-BRONXVILLE— 961-4030. #1—Thru Jan. 10: *Starman.* Beg. Jan. 11: *Emmanuelle 4.* #2—*Protocol.* #3—*Micki & Maude.*

705. GREENBURGH-CINEMA 100— 946-4680. #1—Thru Jan. 10: *The Cotton Club.* #2—Thru Jan. 10: *Micki & Maude.*

707. HARRISON-SILVER SCREEN— 835-2961. Thru Jan. 8: *Full Moon in Paris.* Jan. 9–11: *Old Enough.* Jan. 12–13: *The Great Dictator; The Circus.*

708. HARTSDALE-CINEMA— 428-2200. #1—*Beverly Hills Cop.* #2—*A Passage to India.* #3—*Starman.* #4—*Protocol.*

709. LARCHMONT-PLAYHOUSE— 834-3001. *Protocol.*

710. MAMARONECK-PLAYHOUSE— 698-2200. #1—Thru Jan. 10: *Dune.* Beg. Jan. 11: *Avenging Angel.* #2—*The Flamingo Kid.* #3—*Starman.* #4—Thru Jan. 10: *City Heat.* Beg. Jan. 11: *Johnny Dangerously.*

711. MOUNT KISCO-MOUNT KISCO— 666-6900. #1—*The Cotton Club.* #2—*Micki & Maude.*

712. MOUNT VERNON-PARKWAY— 664-3311. Thru Jan. 10: *Oh, God! You Devil.*

714. NEW ROCHELLE-RKO PROCTORS— 632-1100. #1—*Pinocchio.* #2—Thru Jan. 10: *Micki & Maude.* Beg. Jan. 11: *Avenging Angel.* #3—*Breakin' 2 Electric Boogaloo.* #4—*Dune.* #5—*The Mutilator.* #6—*The Cotton Club.* #7—*Beverly Hills Cop.*

715. NEW ROCHELLE-TOWN— 632-4000. Thru Jan. 10: *2010.*

716. OSSINING-ARCADIAN— 941-5200. #1—Thru Jan. 10: *Dune.* Beg. Jan. 11: *The River.* #2—*Protocol.* #3—*The Cotton Club.*

717. PEEKSKILL-BEACH— 737-6262. #1—*Johnny Dangerously.* #2—*Pinocchio.* #3—*Micki & Maude.* #4—*The Cotton Club.*

719. PEEKSKILL-WESTCHESTER MALL— 528-8822. #1—*Beverly Hills Cop.* #2—Thru Jan. 10: *City Heat.* #3—Thru Jan. 10: *Starman.* #4—*The Flamingo Kid.*

720. PELHAM-PICTURE HOUSE— 738-3160. Thru Jan. 10: *Oh, God! You Devil.*

721. PLEASANTVILLE-ROME— 769-0720. #1—*2010.* #2—*Beverly Hills Cop.*

722. RYE-RYE RIDGE— 939-8177. #1—*Beverly Hills Cop.* #2—Thru Jan. 10 (tent.): *Amadeus.*

723. SCARSDALE-FINE ARTS— 723-6699. Thru Jan. 10: *Falling in Love.*

724. SCARSDALE-PLAZA— 725-0078. Thru Jan. 10 (tent.): *Oh, God! You Devil.*

727. WHITE PLAINS-GALLERIA— 997-8198. #1—Thru Jan. 10: *City Heat.* #2—*Johnny Dangerously.*

728. WHITE PLAINS-UA CINEMA— 946-2820. Thru Jan. 10: *Breakin' 2 Electric Boogaloo.* Beg. Jan. 11: *Avenging Angel.*

730. YONKERS-CENTRAL PLAZA— 793-3232. #1—*2010.* #2—*The Flamingo Kid.*

731. YONKERS-KENT— 237-3440. #1—Thru Jan. 10: *The Mutilator.* Beg. Jan. 11 (tent.): *Avenging Angel.* #2—Thru Jan. 10: *Oh, God! You Devil.* Beg. Jan. 11 (tent.): *Dune.*

732. YONKERS-MOVIELAND— 793-0002. #1—*Beverly Hills Cop.* #2—*Johnny Dangerously.* #3—Thru Jan. 10: *Dune.* Beg. Jan. 11: *The River.* #4—*City Heat.*

733. YONKERS-PARK HILL— 969-4477. #1—*The Mutilator.* #2—*Breakin' 2 Electric Boogaloo.* #3—*Pinocchio.*

735. YORKTOWN HEIGHTS-TRIANGLE— 245-7555. #1—*Protocol.* #2—Thru Jan. 10: *Dune.* Beg. Jan. 11: *The River.*

Rockland County

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743. NANUET-MALL— 623-6336. Program unavailable.

744. NANUET-ROUTE 59— 623-3355. Thru Jan. 10: *Dune.* Beg. Jan. 11: *Avenging Angel.*

745. NANUET-THE MOVIES— 623-0211. #1—*Protocol.* #2—*The Cotton Club.* #3—*Starman.* #4—*Micki & Maude.* #5—*2010.* #6—*Breakin' 2 Electric Boogaloo.*

746. NEW CITY-TOWN— 634-5100. #1—*Beverly Hills Cop.* #2—Thru Jan. 10: *2010.*

747. NEW CITY-UA CINEMA 304— 634-8200. #1—Thru Jan. 10: *City Heat.* Beg. Jan. 11: *The Flamingo Kid.* #2—Thru Jan. 10: *Starman.* Beg. Jan. 11: *Emmanuelle 4.*

748. **NYACK-CINEMA EAST—** 358-6631. *Falling in Love.*

751. **PEARL RIVER-CENTRAL—** 735-2530. *Beverly Hills Cop.*

752. **PEARL RIVER-PEARL RIVER—** 735-6500. *Pinocchio.*

754. **SPRING VALLEY-CINEMA 45—** 352-1445. *The Flamingo Kid.*

755. **SPRING VALLEY-PIX—** 425-6902. #1—*Micki & Maude.* #2—Program unavailable.

756. **STONY POINT-9 W CINEMA—** 942-0303. *Pinocchio.*

757. **SUFFERN-LAFAYETTE—** 357-6030. *Johnny Dangerously.*

759. **WEST HAVERSTRAW-PLAZA—** 947-2220. *The Cotton Club.*

Connecticut

(Area Code 203)
Fairfield County

772. **BRIDGEPORT-RKO MERRITT—** 372-3013. #1—*Johnny Dangerously.* #2—*Beverly Hills Cop.*

773. **BROOKFIELD-FINE ARTS—** 775-0070. #1—*Dune.* #2—*Starman.*

774. **DANBURY-CINE—** 743-2200. #1—*2010.* #2—*Protocol.* #3—*Micki & Maude.*

775. **DANBURY-CINEMA—** 748-2923. #1—*Beverly Hills Cop.* #2—*The Flamingo Kid.*

777. **DANBURY-PALACE—** 748-7496. #1—*City Heat.* #2—*Breakin' 2 Electric Boogaloo.* #3—*The Cotton Club.*

778. **DARIEN-PLAYHOUSE—** 655-0100. *Micki & Maude.*

779. **FAIRFIELD-COMMUNITY—** 255-6555. #1—*Beverly Hills Cop.* #2—*Micki & Maude.*

780. **FAIRFIELD-COUNTY—** 334-1411. *Dune.*

781. **GREENWICH-CINEMA—** 869-6030. #1—*Dune.* #2—*Johnny Dangerously.*

782. **GREENWICH-PLAZA—** 869-4030. #1—*A Passage to India.* #2—*Micki & Maude.* #3—*Starman.*

783. **NEW CANAAN-PLAYHOUSE—** 966-0600. *Protocol.*

784. **NORWALK-CINEMA—** 838-4504. #1—*Dune.* #2—*Micki & Maude.*

785. **NORWALK-NORWALK—** 866-9202. *The Cotton Club.*

788. **SOUTH NORWALK-SONO—** 866-9202. Thru Jan. 8: *Swann in Love.* Jan. 9–11: *Full Moon in Paris.* Jan. 12–15: *Metropolis.*

789. **SPRINGDALE-STATE—** 325-0250. Thru Jan. 8: *Pinocchio.* Beg. Jan. 9: *The Terminator.*

790. **STAMFORD-AVON—** 324-9205. #1—*City Heat.* #2—*Breakin' 2 Electric Boogaloo.*

791. **STAMFORD-CINEMA—** 324-3100. #1—*Beverly Hills Cop.* #2—*The Flamingo Kid.* #3—*The Cotton Club.*

792. **STAMFORD-PARK PLACE—** 323-1600. #1—Thru Jan. 10: *Amadeus.* #2—Thru Jan. 10: *Rear Window.* Beg. Jan. 11: *Choose Me.*

793. **STAMFORD-RIDGEWAY—** 323-5000. #1—*2010.* #2—*Protocol.*

794. **TRUMBULL-TRANS-LUX—** 374-0462. #1—*2010.* #2—*City Heat.* #3—*Starman.*

795. **WESTPORT-FINE ARTS—** 227-3324. #1—*Beverly Hills Cop.* #2—*2010.* #3—227-9619. *Starman.* #4—226-6666. *City Heat.*

796. **WESTPORT-POST—** 227-0500. *Pinocchio.*

798. **WILTON-CINEMA—** 762-5678. *Protocol.*

New Jersey

(Area Code 201)
Hudson County

800. **ARLINGTON-LINCOLN—** 997-6873. #1—*Protocol.* #2—*Beverly Hills Cop.* #3—Thru Jan. 10: *City Heat.*

801. **HARRISON-WARNER—** 482-8550. #1—Thru Jan. 10: *Breakin' 2 Electric Boogaloo.* #2—Thru Jan. 10: *Starman.*

803. **JERSEY CITY-HUDSON PLAZA—** 433-1100. #1—Thru Jan. 10: *Micki & Maude.* #2—Thru Jan. 10: *Protocol.*

804. **JERSEY CITY-LOEWS—** 653-4600. #1—*Beverly Hills Cop.* #2—*The Cotton Club.* #3—*The Mutilator.*

805. **JERSEY CITY-STATE—** 653-5200. #1—*Breakin' 2 Electric Boogaloo.* #2—Thru Jan. 10: *Dune.* Beg. Jan. 11: *Emmanuelle 4.* #3—Thru Jan. 10: *Starman.* Beg. Jan. 11 (tent.): *Johnny Dangerously.* #4—Thru Jan. 10: *City Heat.* Beg. Jan. 11 (tent.): *The Flamingo Kid.*

806. **SECAUCUS-LOEWS HARMON COVE—** 866-1000. #1—*City Heat.* #2—*Starman.* #3—*Micki & Maude.* #4—*Breakin' 2 Electric Boogaloo.*

807. **SECAUCUS-LOEWS MEADOW—** 866-6161. #1—*2010.* #2—*Beverly Hills Cop.* #3—*Dune.* #4—*The Cotton Club.* #5—*Pinocchio.* #6—*Protocol.*

808. **UNION CITY-CINEMA—** 865-5600. #1—Thru Jan. 10: *Oh, God! You Devil; The Neverending Story.* #2—Program unavailable. #3—Program unavailable.

809. **WEST NEW YORK-MAYFAIR—** 865-2010. Thru Jan. 10: *Missing in Action; Revenge of the Ninja.*

Essex County

810. **BLOOMFIELD-CENTER—** 748-7900. *Micki & Maude.*

811. **BLOOMFIELD-RKO ROYAL—** 748-3555. #1—*Beverly Hills Cop.* #2—*The Mutilator.*

813. **CEDAR GROVE-CINEMA 23—** 239-1462. Tent.: *Starman.*

814. **EAST ORANGE-RKO HOLLYWOOD—** 678-2262. Thru Jan. 10: *The Mutilator; Pieces.*

815. **IRVINGTON-CASTLE—** 372-9324. #1—Thru Jan. 10: *The Mutilator; Pieces.* #2—Thru Jan. 10: *Breakin' 2 Electric Boogaloo; The Evil That Men Do.* Beg. Jan. 11: *Avenging Angel.*

817. **LIVINGSTON-COLONY—** 992-0800. *Protocol.*

818. **MAPLEWOOD-MAPLEWOOD—** 763-3100. *Micki & Maude.*

819. **MILLBURN-RKO—** 376-0800. #1—*2010.* #2—*Dune.*

821. **MONTCLAIR-CLARIDGE—** 746-5564. #1—Thru Jan. 10: *Dune.* Beg. Jan. 11: *The River.* #2—*2010.* #3—*Falling in Love.*

822. **MONTCLAIR-WELLMONT—** 783-9500. #1—*Breakin' 2 Electric Boogaloo.* #2—*Protocol.* #3—*Pinocchio.*

823. **NEWARK-DRIVE-IN—** 344-2800. Blue—*Breakin' 2 Electric Boogaloo; The Evil That Men Do.* Red—*Beverly Hills Cop; Best Defense.* Green—*The Mutilator; Pieces.*

825. **NUTLEY-FRANKLIN—** 667-1777. #1—Thru Jan. 10: *2010.* #2—Thru Jan. 10: *Starman.* #3—Thru Jan. 10: *Breakin' 2 Electric Boogaloo.*

827. **UPPER MONTCLAIR-BELLEVUE—** 744-1455. #1—*The Cotton Club.* #2—*The Flamingo Kid.* #3—Thru Jan. 10: *Runaway.* Beg. Jan. 11: *Avenging Angel.*

828. **VERONA-VERONA—** 239-0880. Tent.: *Micki & Maude.*

830. **WEST ORANGE-ESSEX GREEN—** 731-7755. #1—*Beverly Hills Cop.* #2—*Johnny Dangerously.* #3—*City Heat.*

Union County

840. **BERKELEY HEIGHTS-BERKELEY—** 464-8888. Thru Jan. 10: *Pinocchio.*

841. **CRANFORD-RKO—** 276-9120. #1—*The Mutilator.* #2—*2010.*

842. **ELIZABETH-ELMORA—** 352-3483. *Starman.*

846. **LINDEN-TWIN—** 925-9787. #1—Thru Jan. 10: *Pinocchio.* Beg. Jan. 11: *The River.* #2—Thru Jan. 10: *The Mutilator.*

848. **ROSELLE PARK-PARK—** 245-0358. Thru Jan. 10: *Pinocchio.* Beg. Jan. 11: *Supergirl.*

849. **SUMMIT-STRAND—** 273-3900. Thru Jan. 10: *The Cotton Club.*

851. **UNION-FIVE POINTS—** 964-3466. *City Heat.*

852. **UNION-LOST PICTURE SHOW—** 964-4497. Program unavailable.

854. **UNION-RKO—** 686-4373. #1—*Micki & Maude.* #2—*Beverly Hills Cop.*

857. **WESTFIELD-RIALTO—** 232-1288. #1—Thru Jan. 10: *Dune.* Beg. Jan. 11 (tent.): *Avenging Angel.* #2—*Starman.* #3—Thru Jan. 10: *Breakin' 2 Electric Boogaloo.* Beg. Jan. 11 (tent.): *Johnny Dangerously.*

858. **WESTFIELD-TWIN—** 654-4720. #1—*The Cotton Club.* #2—*Protocol.*

Bergen County

860. **BERGENFIELD-BERGENFIELD—** 385-1600. *Beverly Hills Cop.*

861. **CLOSTER-CLOSTER—** 768-8800. Thru Jan. 10: *Pinocchio.*

862. **EDGEWATER-LOEWS SHOWBOAT—** 941-3660. #1—*2010.* #2—*The Cotton Club.* #3—*Dune.* #4—*Protocol.*

863. **EMERSON-TOWN—** 261-1000. Thru Jan. 10: *Starman.*

864. **FAIR LAWN-HYWAY—** 796-1717. #1—Thru Jan. 10: *Micki & Maude.* Beg. Jan. 11 (tent.): *Avenging Angel.* #2—Thru Jan. 10 (tent.): *Dune.* Beg. Jan. 11: *Emmanuelle 4.*

866. **FAIRVIEW-TWIN—** 941-2424. #1—*Beverly Hills Cop.* #2—*Breakin' 2 Electric Boogaloo.*

867. **FORT LEE-LINWOOD—** 944-6900. #1—*Starman.* #2—Thru Jan. 10: *City Heat.* Beg. Jan. 11 (tent.): *The Flamingo Kid.*

868. **FORT LEE-SHARON—** 224-0202. *Micki & Maude.*

873. **OAKLAND-TWIN—** 337-4478. #1—*City Heat.* #2—Thru Jan. 10: *Dune.*

874. **PALISADES PARK-PARK LANE—** 944-1086. #1—Thru Jan. 10: *Places in the Heart.* Beg. Jan. 11: *Oh, God! You Devil.* #2—*Pinocchio.*

875. **PARAMUS-BERGEN MALL—** 845-4449. *Protocol.*

876. **PARAMUS-CINEMA 35—** 845-5070. Thru Jan. 10: *Dune.* Beg. Jan. 11: *The River.*

877. **PARAMUS-DRIVE-IN—** 368-1440. Thru Jan. 10: *The Terminator; First Blood.* Beg. Jan. 11: *The Mutilator; Pieces.*

878. **PARAMUS-RKO ROUTE 4—** 487-7909. #1—*Beverly Hills Cop.* #2—*The Cotton Club.* #3—*Pinocchio.* #4—*The Killing Fields.* #5—*The Cotton Club.* #6—*Starman.* #7—*The Flamingo Kid.* #8—*Johnny Dangerously.* #9—*Beverly Hills Cop.* #10—*A Passage to India.*

879. **PARAMUS-RKO ROUTE 17—** 843-3830. #1—*The Mutilator.* #2—*City Heat.* #3—*2010.*

880. **RAMSEY-CINEMA—** 825-2090. Thru Jan. 10: *2010.*

881. **RAMSEY-INTERSTATE—** 327-0153. Program unavailable.

882. **RIDGEFIELD PARK-RIALTO—** 641-0617. *The Cotton Club.*

883. **RIDGEWOOD-RKO WARNER—** 444-1234. #1—*Beverly Hills Cop.* #2—*Protocol.* #3—*The Cotton Club.* #4—*Breakin' 2 Electric Boogaloo.*

884. **RIDGEWOOD—ROSEBUD—** 670-9183. Jan. 7–10: *Blue Hawaii.* Jan. 11–13: *Jane Eyre.*

885. **RUTHERFORD-WILLIAMS CENTER—** 933-3700. #1—Thru Jan. 10: *Pinocchio.* #2—Thru Jan. 10: *Oh, God! You Devil.*

886. **TEANECK-MOVIE CITY—** 836-3334. #1—*Micki & Maude.* #2—Thru Jan. 10: *Pinocchio.* #3—Thru Jan. 10: *The Terminator.*

887. **TENAFLY-BERGEN—** 567-0004. Thru Jan. 10: *2010.*

888. **WASHINGTON TOWNSHIP-CINEMA—** 666-2221. Program unavailable.

889. **WESTWOOD-PASCACK—** 664-3200. Thru Jan. 10: *City Heat.* Beg. Jan. 11 (tent.): *Emmanuelle 4.*

Brief Reviews

This index, arranged in alphabetical order, includes *most, but not necessarily all, films currently playing.*

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer back to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents are strongly cautioned to give special guidance for children under 13. Some material may be inappropriate for young children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

★ **A NOS AMOURS**—(1hr. 42m., '84) In French, Eng. subtitles. Director Maurice Pialat puts his unsettling naturalistic style to work on a story about a young girl's sexual coming of age. Suzanne (Sandrine Bonnaire), sixteen, drifts from boy to boy without falling in love or even feeling much pleasure. Her experience of sex runs way ahead of her emotions about it; she gets in so deep because it's the only thing in her life that works. Her father (played by Pialat himself) adores her but cannot stand the thought that she has lovers; he walks out on her and the family. Her mother is a noisy hysteric, and her brother slaps her around in disgust. Pialat shapes his material loosely: He's careless about background information and context, he doesn't always identify his characters clearly, and you sometimes have to struggle to catch up to the plot, which has a tendency to race mysteriously ahead. But he has a powerfully idiosyncratic style, and his vision of lower-middle-class life is both frightening and funny—the family fights are only a step away from slapstick. The film has a slightly sour objectivity about a subject usually treated with charm and *galanterie*, but it will stay with you. (Oct. 22, 1984) R. 16

AMADEUS—(2hrs. 38m., '84) A mix of the charming and the trashy. Peter Shaffer has written the screen adaptation of his immensely successful play, in which he first propounded the notion that Antonio Salieri (F. Murray Abraham), composer to the Viennese court, destroyed Wolfgang Amadeus Mozart (Thomas Hulce) out of envy and a peculiar quarrel with God. He, Salieri, wants only to serve God with his music, yet God made him a mediocrity and chose instead to speak through Mozart—through the work of a bumbling, loutish *boy*. We see Mozart's years in Vienna through the prism of Salieri's envy—the concerts and opera productions, the confrontations with Emperor Joseph II and court officials. Abraham uses his big nose and heavy beard for their full weight of misery; when he expounds the beauties of Mozart's compositions, he seems to be entering paradise and hell at the same time. Director Milos Forman does his best work in recreating the atmosphere of 18th-century opera—a time when opera was a living art form, not a solemn museum show. But Shaffer's over-explicit dramaturgy wears us down. He keeps pounding away at Salieri's envy and betrayal of Mozart, and the last third of the movie grows so exploitative even Ken Russell might have said, "Enough!" With the lamentable Elizabeth Berridge as Mozart's practical-minded wife. Musical performances by Neville Marriner and the Academy of St. Martin-in-the-Fields. (Sept. 24, 1984) PG. 6, 86, 416, 436, 535, 722, 792

AVENGING ANGEL—(1hr. 33m., '85) In this sequel to *Angel*, the heroine, once a teenage prostitute and now studying pre-law in college, returns to the streets of Hollywood to avenge the murder of her guardian. With Betsy Russell, Rory Calhoun, Robert F. Lyons, Susan Tyrrell, Ossie Davis. Dir. Robert Vincent O'-Neil. R. 4, 37, 83, 84, 97, 98, 99, 100, 106, 109, 110, 115, 210, 220, 306, 401, 412, 413, 426, 439, 523, 533, 541, 548, 573, 625, 642, 648, 710, 714, 728, 731, 744, 815, 827, 857, 864

★ **BEVERLY HILLS COP**—(1hr. 45m., '84) The young director Martin Brest has allowed Eddie Murphy plenty of room to talk his way in and out of preposterous situations in this genial, leisurely police movie. Murphy is a renegade officer from gritty Detroit whose buddy has been killed. He goes to Beverly Hills to investigate, and falls in with silky art-gallery types and the most genteel, rule-bound police force in the world. The movie is about the way white organizational skill has to yield to black street-smarts, and it's a comedy of clashing social types. Everyone Murphy meets in Los Angeles is either bizarrely straight, or epicene, foreign and insinuating. Many of Murphy's encounters have the eerie magic of inhabitants of distant planets getting to know one another. With good performances by Judge Reinhold and John Ashton as fellow police officers. Written by Daniel Petrie Jr. (Dec. 10, 1984) R. 25, 33, 80, 92, 100, 104, 105, 111, 112, 118, 201, 205, 210, 215, 220, 223, 237, 303, 408, 411, 423, 426, 433, 450, 519, 529, 531, 537, 540, 552, 567, 573, 603, 616, 628, 632, 648, 663, 664, 667, 701, 708, 714, 719, 721, 722, 732, 746, 751, 772, 775, 779, 791, 795, 800, 804, 807, 811, 823, 830, 854, 860, 866, 878, 883

BIRDY—(2hrs., '84) A weird, literary idea for a movie, and damned if it doesn't almost work. Nicolas Cage is an ordinary Joe growing up in sixties Philadelphia, Matthew Modine an odd, obsessed boy whom Cage grows to love and protect. Birdy—as the Modine character is called—loves birds of all sorts and wants to fly. He's so enthralled by birds that he's barely human—he looks at girls with complete indifference. The scenes of the two boys growing up are often funny and oddly affecting, but unfortunately the story has an oppressive framing device—in the "present" (i.e., around 1970), both boys have become wrecked Vietnam veterans. Birdy has gone catatonic and perches (literally) on his bed, stark naked, and his friend walks around with a horrible bandage covering most of his face. In their scenes as vets, Cage is grossly sentimental and loud, and Modine's beatific stare grows monotonous. See it, though, for the bird visions, and the amazing bird "flights." From the William Wharton novel. Dir. Alan Parker. R. 62

★ **BIZET'S CARMEN**—(2hrs. 32m., '84) In French, Eng. subtitles. Vibrant and spectacular and emotionally satisying. Director Francesco Rosi has returned to the story's cultural roots—the towns, hills, and plains of Andalusia, the social hierarchy of aristocrats, church, army, and gypsy outlaws. The opening bullfighting scene sets the mood—the bull killed in *Carmen* is of course Don José (Placido Domingo), who is goaded and mastered by Carmen (Julia Migenes-Johnson) and then destroyed by his helpless passion for her. Rosi's view of the material is both harshly realistic and theatrical, both objective and romantic—the movie transcends the usual boundaries of style and reaches a new synthesis of its own. Rosi shoots the scenes with great freedom (the music was pre-recorded), and holds his camera back, allowing life to flow around the principals without any of that busyness so tedious on the opera stage. American-born soprano Migenes-Johnson is doubtless the fleshiest and most alarmingly volatile Carmen in years. Even better: She has a sense of humor. As an actor, Domingo is a little too straight for her, but his singing is lustrous and powerful. With Ruggero Raimondi and Faith Esham. (Oct. 8, 1984) PG. 88, 574

BREAKIN' 2 ELECTRIC BOOGALOO—(1hr. 34m., '84) In this sequel to the break-dancing musical *Breakin'*, the "TKO" crew struggles to save its dance club from greedy land developers. With Lucinda Dickey, Adolfo "Shabba-Doo" Quinones, Michael "Boogaloo Shrimp" Chambers, and Susie Bono. Dir. Sam Firstenberg. PG. 41, 46, 97, 98, 103, 117, 118, 202, 206, 210, 214, 225, 238, 305, 401, 403, 411, 423, 428, 443, 447, 501, 523, 531, 533, 541, 566, 573, 616, 621, 627, 629, 632, 643, 714, 728, 733, 745, 777, 790, 801, 805, 806, 815, 822, 823, 825, 857, 866, 883

★ **BROTHER FROM ANOTHER PLANET, THE**—(1hr. 50m., '84) A young black extraterrestrial (Joe Morton), lands with a splash near Ellis Island and winds up in Harlem, where he's taken for just another loser. He doesn't speak, but he has such a sad and receptive face that the people he meets pour out their souls to him. He's an escaped slave, chased by a pair of white bounty hunters who emit banshee yells, but nearly everyone in Harlem also seems to be displaced and either running or hiding. This gentle and touching comedy, written and directed by the incredibly resourceful John Sayles, is both a hipster's parody of science fiction, and an elegy for a wounded community. Sayles, using the camera with considerable wit, has devised some mock-funny chase scenes, but the glory of Brother is its talk. In a time when most filmmakers are indifferent to blacks, Sayles has restored to Harlem some of its voice. (Oct. 1, 1984) 38, 90

CHOOSE ME—(1hr. 54m., '84) Another of Alan Rudolph's self-conscious movies about shallow, lost people in Los Angeles. This one has some laughs and a pastiche of pretty visual styles, but it's still painfully mannered. Keith Carradine is the escaped mental patient who mesmerizes all the women, Lesley Ann Warren the unhappy owner of a bar, Geneviève Bujold a radio sex advisor who knows nothing about sex, Patrick Bauchau a gangster, and Rae Dawn Chong a pathetic barfly who writes poetry and grows jealous of her husband. (Nov. 19, 1984) R. 16, 97, 792

CITY HEAT—(1hr. 34m., '84) A bantering pastiche of old gangster and private-eye movies set in a darkened studio mock-up of early-thirties Kansas City. Burt Reynolds, an ineffective though dapper private dick, and Clint Eastwood, a police detective who likes to settle problems with his guns, team up in an amusing partnership. Burt, doing his best work in years, races around, winks, falls off his feet, while Clint, as silent as a grave, actually gets the laughs. The director, Richard Benjamin, uses Clint Eastwood's myth as a joke, but it's a spooky, uneasy joke. When Eastwood starts blasting people away, the jocular mood of the movie turns sour. Rip Torn is on hand as a big-time gangster, and Madeline Kahn reprises her screechy sex-bomb routine. *City Heat* borrows from all over the place—particularly from Humphrey Bogart movies and *The Sting*. It's both entertaining and stale, funny and crass. (Dec. 10, 1984) PG. 21, 32, 58, 83, 109, 111, 117, 118, 201, 206, 210, 220, 225, 305, 401, 402, 412, 420, 428, 439, 512, 519, 523, 541, 543, 558, 561, 567, 606, 616, 625, 640, 651, 653, 668, 710, 719, 727, 732, 747, 777, 790, 794, 795, 800, 805, 806, 830, 851, 867, 873, 879, 889

CLAW AND THE TOOTH, THE—(1hr. 38m., '70) A previously unreleased, prize-winning documentary about several dozen species of wild animals, including giraffes, elephants, panthers, gazelles, rhinoceroses, zebras, and lions. Photographed and directed by François Bel and Gérard Vienne. 2

COTTON CLUB, THE—(2hrs. 1m., '84) This whirling, fiery pinwheel of a movie leaves a jangled, unsatisfying imprint on the mind. There's an exciting, sustained atmosphere of danger and glamour and some brilliant bits, but director Francis Coppola and writer William Kennedy, going through dozens of screenplay drafts while the production was already underway, imposed a mechanical symmetry on the material without ever combining the film's two genres—gangster films and musical comedy—in a way that has any emotional power. Composing the movie for "pace," in tiny, lightning-fast scenes, Coppola relies on "typical" incidents—and so, despite its length, the picture feels thin and movie-ish. Richard Gere, weightless as always, is at the center as a cornet player, and this makes no sense, since whites did not play at the Cotton Club. The filmmakers invent flimsy reasons for him to be there, but he never really fits into the movie. The on-stage numbers are shoehorned into the picture without any connection to the plot, and Coppola shoots them in fragments—just when you are getting involved in what the dancers are doing, there's a cut. But some of the performers don't come off badly, especially James Remar as Dutch Schultz, Bob Hoskins as Owney Madden (the gangster-owner of the club), and Julian Beck and Fred Gwynne as their respective subordinates. With Gregory Hines, Lonette McKee, Diane Lane, and Nicolas Cage. (Dec. 17, 1984) R. 25, 33, 80, 92, 100, 103, 112, 118, 202, 203, 210, 215, 220, 223, 304, 407, 408, 410, 413, 422, 426, 500, 531, 533, 541, 545, 550, 554, 567, 616, 625, 629, 643, 650, 664, 705, 711, 714, 716, 717, 745, 759, 777, 785, 791, 804, 807, 827, 849, 858, 862, 878, 882, 883

DUNE—(2hrs. 20m., '84) Reviewed in this issue. PG-13. 23, 36, 70, 92, 115, 118, 205, 210, 212, 215, 306, 403, 407, 410, 422, 512, 523, 528, 530, 533, 567, 601, 616, 634, 635, 649, 653, 668, 710, 714, 716, 731, 732, 735, 744, 773, 780, 781, 784, 805, 807, 819, 821, 857, 862, 864, 873, 876

FALLING IN LOVE—(1hr. 46m., '84) Another nail in the coffin of American screenwriting. Pulitzer Prize-winning playwright Michael Cristofer (*The Shadow Box*) here writes a flavorless, cautious contemporary version of the classic 1946 Noël Coward–David Lean weeper, *Brief Encounter*. Robert De Niro, an architect or engineer (his profession is unclear), and Meryl

Streep, a suburban housewife who dabbles in commercial art, fall in love outside their marriages and hesitate on the brink of an affair. Westchester suburbanites, they are each comfortably settled with a loving mate, and each hates the idea of adultery. Cristofer takes an eternity to get them into conversation with each other, and when he does, he has one say something like "I . . . ah . . . um . . . Hello!"—a burst of eloquence suitably answered by "Yeah! Ah . . . Are you? Yeah!" This goes on for long scenes. With nothing written for them, the actors try to pull everything out of themselves, and they can't do it. A very dull picture, with little of the original's mood of doomed romanticism. Dir. Ulu Grosbard. (Dec. 3, 1984) PG-13. 38, 74, 113, 211, 419, 422, 531, 536, 625, 629, 723, 748, 821

★ **FLAMINGO KID, THE**—(1hr. 40m., '84) A crudely conceived, often sentimental coming-of-age comedy that is surprisingly blunt about money. Neal Marshall's screenplay is a morality tale about the *nouveaux riches* and the working class. Matt Dillon, the son of an honest-prole plumber from Brooklyn, spends the summer working at a beach club in Long Island, hobnobbing with friends whose parents have prospered and moved to "The Island." During the summer, Matt falls under the influence of Richard Crenna, the gin-playing "king" of the club, a sleazily likable foreign-car dealer with a smooth line of patter. Which daddy is the boy going to embrace? The issues are laid out too patly, but the movie is lively and funny, and it neatly captures the atmosphere of the gaudy pink cabana club, with its brown-breasted girls in bikinis, its nerdy, giggling boys, its summer-long gin games. Dillon turns in a creditable performance, and all the actors are good, even Crenna, who pulls more guile and humor out of his role than one had thought possible. Directed, rather crassly, by Garry Marshall. (Jan. 7, 1985) PG-13. 37, 54, 78, 100, 109, 115, 206, 231, 234, 306, 401, 407, 413, 420, 439, 512, 519, 523, 533, 561, 566, 602, 625, 651, 662, 710, 719, 730, 747, 754, 775, 791, 805, 827, 867, 878

★ **GODS MUST BE CRAZY, THE**—(1hr. 49m., '84) An amiable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the outside absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose peaceful lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the smooth, hard, useful object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization, including a burly microbiologist who turns into a bumbling fool around women; a beautiful blond schoolteacher heading for a new assignment in the bush; and a bunch of shockingly lazy Communist guerrillas (they play cards a lot). Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops. Some of the gags are not of a very high order, but Uys keeps them coming, and he makes use of everything he's got. With Marius Weyers, Sandra Prinsloo, and the Bushman N!xau. (July 30, 1984) PG. 73

INHERITORS, THE—(1hr. 29m., '83) In German, Eng. subtitles. A contemporary Austrian drama about an impressionable fifteen-year-old boy who is drawn into the fold of a radical neo-Nazi party. With Nikolas Vogel. Written and directed by Walter Bannert. 88

JOHNNY DANGEROUSLY—(1hr. 28m., '84) A satire of gangster films, with Michael Keaton, in the title role, as a poor but honest young man of the 1930s who joins the mob to pay for his mother's pancreas operation and becomes a top criminal. With Joe Piscopo, Marilu Henner, Maureen Stapleton, Griffin Dunne, Peter Boyle, Richard Dimitri, Glynnis O'Connor, Danny DeVito. Dir. Amy Heckerling. PG-13. 14, 32, 58, 83, 102, 109, 206, 225, 307, 403, 407, 411, 418, 528, 536, 541, 566, 604, 617, 625, 637, 660, 710, 717, 727, 732, 757, 772, 781, 805, 830, 857, 878

KADDISH—(1hr. 33m., '85) A documentary exploring the relationship between a boy born in the United States and his father, a survivor of the Holocaust. Dir. Steve Brand. 20

★ **KILLING FIELDS, THE**—(2hrs. 19m., '84) The story of a friendship set against the dark, disastrous background of Cambodia's recent history. This British-made epic is about Sydney Schanberg (Sam Waterston), the *Times*'s correspondent in Cambodia during the concluding years of the civil war between the Khmer Rouge and the American-backed Lon Nol government, and Dith Pran (Haing S. Ngor), his Cambodian assistant—his translator and troubleshooter, the man who did the coaxing, bribing, and corner cutting that are part of a war correspondent's routine. When the Khmer Rouge took over, Schanberg could no longer protect his friend. Back in America, he broods guiltily and writes endless letters to relief organizations while Pran, unbeknownst to Schanberg, survives in a forced-labor camp. The British director Roland Joffé, in his feature film debut, captures the horror of Asian war and Communist totalitarianism with sorrowful eloquence, but the relationships in the foreground are awkward and undeveloped. And when Joffé cuts back and forth between the two men, one begins to rebel at the implied moral exhibitionism that a guilty conscience is as painful as incarceration in a forced-labor camp. Sam Waterston's tearful, self-righteous performance doesn't help, but the Cambodian refugee Haing S. Ngor is superb. Written by Bruce Robinson; pulsing music by Mike Oldfield. (Nov. 12, 1984) R. 14, 62, 92, 561, 567, 878

LOVE IN GERMANY, A—(1hr. 50m., '84) In German, Eng. subtitles. How can anyone sit patiently through a seriously intended movie in which no one appears to have an I.Q. of over 70? Set in a small, lovely town in the Fatherland during World War II, the picture is about a lonely wife (Hanna Schygulla) who takes up with a young Polish POW (Piotr Lysak). A slender boy, maybe twenty, with a slight mustache and pale, pale skin, the Pole is neither handsome nor commanding, and he says little. Yet the wife, well aware of the forbidden nature of the relationship, takes not the slightest precaution to protect either him or herself. The tragic ending is utterly predictable, so one searches for some darker purpose. Was the director, Andrzej Wajda, trying to suggest that the woman is a selfish bitch who destroys the boy out of perversity? That might have been an interestingly nasty idea for a movie, but it's not the movie that Wajda has made. Schygulla, playing the role in the style of an unhinged Garbo, glides into the clinches like a wedge of Jell-O heading for the floor. From a Rolf Hochhuth novel. (Dec. 10, 1984) R. 86

MAN OF FLOWERS—(1hr. 31m., '83) An Australian comedy about a reclusive art collector with eccentric sexual tastes. With Norman Kaye, Alyson Best, and Werner Herzog. Dir. Paul Cox. 86

MASS APPEAL—(1hr. 39m., '84) An adaptation of the Broadway play by Bill C. Davis about a radical young seminarian who is befriended by a more politically diplomatic, middle-aged priest. With Jack Lemmon, Zeljko Ivanek, Charles Durning, and Louise Latham. Screenplay by Davis. Dir. Glenn Jordan. PG. 48, 61

MICKI & MAUDE—(1hr. 57m., '84) Reviewed in this issue. PG-13. 20, 24, 30, 60, 93, 105, 115, 118, 206, 234, 236, 300, 403, 412, 414, 420, 426, 512, 521, 526, 529, 541, 550, 559, 567, 602, 617, 632, 635, 642, 649, 663, 667, 702, 705, 711, 714, 717, 745, 755, 774, 778, 779, 782, 784, 803, 806, 810, 818, 828, 854, 864, 868, 886

MRS. SOFFEL—(1hr. 50m., '84) Reviewed in this issue. PG-13. 72, 85

OH, GOD! YOU DEVIL—(1hr. 36m., '84) Veteran comedian George Burns returns once again in the role of God, and this time around, he plays the Devil as well. With Ted Wass, Ron Silver, Roxanne Hart, Eugene Roche. Dir. Paul Bogart. PG. 231, 424, 436, 442, 504, 530, 535, 547, 548, 639, 660, 666, 712, 720, 724, 731, 808, 874, 885

PARIS, TEXAS—(2hrs. 30m., '84) A fiasco. America's hottest playwright, Sam Shepard, wrote it, and Wim Wenders directed it, and what results from this doubling up of obsessions with America as myth is a lifeless art-world hallucination—a movie composed entirely of self-conscious flourishes. Harry Dean Stanton, the favorite actor of Hollywood hipsters, stars as the Man of the West—the mute wanderer who has been shattered ever since he and his wife (Nastassja Kinski) split up four years ago. After wandering in the desert, Stanton collects his towheaded child (Hunter Carson) who has been raised by his brother, and heads for Texas to find Kinski. Much of the dialogue is flat and impersonal—it turns out that when he was writing the early sections of the film Shepard didn't know what had actually happened between Stanton and Kinski. Needless to say, the great Stanton gives a neutral performance. Wenders sends these minimal characters through a western landscape that has passed into self-conscious myth; some of the images look like postcards, some like photo-realist paintings. The final scenes resolve the movie *visually*, but we're left with nothing more than the myth of the Westerner, the myth of the loner, and so on. With Dean Stockwell and Aurore Clément. (Nov. 19, 1984) R. 55

★ **PASSAGE TO INDIA, A**—(2hrs. 40m., '84) Large-scale, spectacular, yet also intimate, light on its feet, even debonair. David Lean, 76, builds movies the old way, with brick, mortar and stone. The narrative is solid, the characters pleasingly complex, the society they inhabit recognizably treacherous. Lean, adapting E. M. Forster's classic 1924 novel himself (he also leaned on Santha Rama Rau's stage version), sticks close to the spiritual and physical state of the two English voyagers to India, the delightful Mrs. Moore (Peggy Ashcroft) and Adela Quested (Judy Davis), a queer, honest, sexually repressed girl whose earnest desire to know "the real India" leads to so much trouble. Making friends with the volatile Indian, Dr. Aziz (Victor Banerjee), the two women journey with him to the Marabar caves, where the sinister echo drives them both mad: Adela brings a charge of assault against Aziz, and the benevolent Mrs. Moore becomes cranky, indifferent, and sour, and goes off to die. Around these spiritual and metaphysical happenings, a large social picture comes into focus. Except for Lean's vagueness with Mrs. Moore, and a rum travelogue ending, the movie is satisfyingly solid, even exciting. Judy Davis, a commanding personality, isn't really convincing as an hysteric. But all the other actors are excellent, including James Fox and Alec Guinness. (Jan. 7, 1985) PG. 45, 562, 567, 616, 708, 782, 878

PLACES IN THE HEART—(1hr. 50m., '84) Writer-director Robert Benton has drawn on memories of his own family's history in rural Texas for this rather pious celebration of hard times and togetherness in the Depression. The movie is beautifully made, and occasionally affecting, but it's so carefully calculated, so tame and essentially conventional, that it cannot be taken seriously as art. Sally Field is the indomitable Edna Spalding, who goes into business, after her sheriff husband is accidentally killed, with a black hobo (Danny Glover). Together they plant cotton, fighting the long odds of the Depression literally from their knees. The family is enlarged as well by the haughty boarder Mr. Will (John Malkovich), who has been blinded in the World War. In an unconnected subplot, the husband (Ed Harris) of Edna's sister (Lindsay Crouse) has an affair with a married woman (Amy Madigan). All of these performers are excellent and might have achieved something miraculous if turned loose. But Robert Benton's good taste and extraordinary craftsmanship only disguise how sentimental the material is at heart. (Oct. 1, 1984) PG. 16, 38, 57, 574, 874

PLAGUE DOGS, THE—(1hr. 26m., '83) An animated feature about two dogs who escape from a laboratory for animal experimentation. Based on the novel by Richard Adams, and directed by Martin Rosen, whose first collaboration was *Watership Down*. With the voices of John Hurt, James Bolan, and Christopher Benjamin. PG. 2

PROTOCOL—(1hr. 36m., '84) Goldie Hawn, a sweet little Washington cocktail waitress, dumb but honest, becomes an overnight celebrity when she saves a Middle Eastern potentate from an assassin. Hoping to cut a deal, the President's slimy aides dangle Goldie before His Majesty. This satirical comedy starts well, with neat parodies of diplomatic hypocrisies and media drivel, but it quickly becomes gross and self-important. By the end, Goldie Hawn is making cow eyes at Thomas Jefferson's statue and lecturing the Senate on the Declaration of Independence. She's become Frank Capra's Mr. Deeds and Mr. Smith rolled into one. The movie means to be some sort of populist affirmation, but the only thing it affirms is star power run wild. With Chris Sarandon. Written by Buck Henry. Dir. Herbert Ross. (Jan. 7, 1985) PG. 9, 37, 70, 93, 109, 118, 203, 212, 213, 234, 307, 403, 407, 420, 422, 511, 517, 528, 541, 554, 558, 567, 601, 616, 625, 635, 640, 648, 700, 702, 708, 709, 716, 735, 745, 774, 783, 793, 798, 800, 803, 807, 817, 822, 858, 862, 875, 883

REPO MAN—(1hr. 32m., '84) A punk from Los Angeles working with a car repossessor seeks out a Chevy Malibu, owned by a renegade nuclear scientist, for the $20,000 reward. With Emilio Estevez, Harry Dean Stanton. Dir. Alex Cox. R. 7

RIVER, THE—(2hrs. 2m., '84) A hardworking American farming family, struggling against powerful agribusiness interests, is beset by natural and financial disasters. With Mel Gibson, Sissy Spacek, Scott Glenn, Shane Bailey, Becky Jo Lynch. Dir. Mark Rydell. PG-13. 71, 114, 201, 210, 407, 414, 422, 554, 567, 603, 616, 635, 653, 663, 700, 716, 732, 735, 821, 846, 876

SOLDIER'S STORY, A—(1hr. 42m., '84) Charles Fuller's adaptation of his award-winning *A Soldier's Play* is both an absorbing murder mystery and a heart-wrenching investigation of the familiar question, How shall a black man live in white society? In 1944, as a black combat unit stationed in Louisiana awaits overseas assignment, the unit's sergeant, Vernon Waters (Adolph Caesar), is murdered. Washington sends a black officer, Captain Davenport (Howard E. Rollins Jr.), to investigate, and Davenport's interrogation of the men serves as the frame for a series of flashbacks. For all his seriousness, Fuller structured the play and the movie in the shape of an Agatha Christie murder mystery. Many of the men, it turns out, have reason to hate Waters, an inverted racist and martinet so zealous about improving the lot of Negroes he destroys the Negroes he doesn't approve of—the ones who sing and dance and smile. This tormented man is a potentially great character, but Adolph Caesar, photographed in tight close-up, is portentous and gravelly, in the Jack Webb manner. Norman Jewison's direction is generally stagy and over-emphatic but the material is still fascinating. With an outstanding supporting cast, largely drawn from the Negro Ensemble Company. (Oct. 1, 1984) PG. 16, 44, 82, 90, 511, 528

★**STARMAN**—(1hr. 55m., '84) Jeff Bridges gives a brilliantly inventive and witty performance as an extraterrestrial who lands on Earth and takes the form of Karen Allen's dead husband. Bridges's Starman, trying desperately to pass as *Homo erectus*, can't quite get the moves right—he stands up so straight his neck turns into a pole, he jerks his head around like a bird seeking feed, and from time to time he flashes a grin that looks like Lawrence Welk's famous smile. The movie, a thriller in form, is derivative and rather cheesy—*E.T.* with sex—but it has a good heart, and Bridges's performance keeps one involved. Dir. John Carpenter. (Dec. 17, 1984) PG. 20, 22, 41, 60, 109, 114, 117, 118, 212, 234, 237, 303, 401, 410, 413, 418, 422, 428, 439, 447, 448, 500, 512, 528, 533, 536, 541, 545, 567, 573, 601, 616, 621, 628, 640, 642, 648, 658, 663, 700, 702, 708, 710, 719, 745, 747, 773, 782, 794, 795, 801, 805, 806, 813, 825, 842, 857, 863, 867, 878

★**STOP MAKING SENSE**—(1hr. 28m., '84) In the beginning of this superb film record of a Talking Heads concert, David Byrne, the leader of the group, emerges alone on a bare stage, holding his guitar. With his neat, slicked-back hair, bony frame, cream suit and white shoes, he is extremely elegant, an ironic cross between Cab Calloway and William S. Burroughs. The film is elegant, too. After Byrne performs the first number by himself, the rest of the band enters in subsequent numbers, one or two at a time, until Talking Heads reaches its full strength of nine. As the group grows in size, the music grows richer, adding female voices, and calypso, African, and gospel sounds. Byrne is mesmerizing—energetic but non-egotistical, with none of the clichés of demonic possession that may be Mick Jagger's most unfortunate contribution to the boredom of our time. Among other things, he's a terrific, loose-limbed dancer, inventive and spontaneous. The director, Jonathan Demme, works with a steady camera and cool colors rather than the usual flaming purples and hand-held ecstasy. The movie is completely unhackneyed, and a delight. (Nov. 5, 1984) 51

★**STRANGER THAN PARADISE**—(1hr. 30m., '84) In this hip black comedy, the young American filmmaker Jim Jarmusch works in austere black and white, with each sequence consisting of a single long-lasting shot leading to a blackout. Not a great deal happens—the story is more observed than galvanized. But what there is of it is perfect. Willie (John Lurie), a young man who emigrated from Hungary ten years ago, lives a marginal existence in a shabby New York tenement, accompanied, now and then, by his buddy Eddie (Richard Edson). The men are virtually twins—skinny, with flattened noses that extend to meet horsey lips—and as self-assured in their bizarrely out-of-it style as the lunch crowd at Le Cirque. Into their lives comes sixteen-year-old Eva (Eszter Balint), just off the plane from Budapest and considerably smarter than either of them. In some way that neither can articulate, Eva stirs the two doltish, saturnine men, and the movie turns into an oddly touching American road film in which the three wander aimlessly from the freezing white nothingness of Lake Erie to the motel wasteland of Florida. The absurdist ending proves that America is indeed the land of opportunity. Lurie did the music, which is harshly beautiful in the Bartók style. (Oct. 8, 1984) R. 88

★**SUNDAY IN THE COUNTRY, A**—(1hr. 34m., '84) In French, Eng. subtitles. A beautiful and moving autumnal film by Bertrand Tavernier about a fictional artist of the Impressionist period who never achieves a unique style and who arrives at the end of his life realizing that he will be forgotten. Monsieur Ladmiral (Louis Ducreux) suffers, for he sees the colors as we all do, without the transforming imagination of a Monet or Cézanne or van Gogh; the failure of his vision kills him. When Ladmiral's grown children come to visit him in the country, he reacts as a much younger parent might—he looks for evidence of his own strengths and weaknesses. He cannot, for instance, forgive his son (Michel Aumont) for selling out on his own ambitions. His daughter, Irène (Sabine Azema), he forgives entirely, for she embodies the heedless spirit he missed in his own life. Tall and noisy, dressed entirely in white, Irène bursts into the movie like a tornado, and stirs her father up. The ending, in which Gabriel Fauré's music sweeps over the images with surprising power, suggests the mixed happiness and anguish of a belated rebirth. (Nov. 26, 1984) G. 56

TERMINATOR, THE—(1hr. 47m., '84) Arnold Schwarzenegger plays the title role, a cyborg (part man, part machine) sent from the future to present-day L.A. to kill a woman and destroy the potential significance her life will have in years to come. With Michael Biehn, Linda Hamilton, Paul Winfield. Dir. James Cameron. R. 32, 97, 231, 235, 406, 502, 524, 526, 654, 655, 789, 877, 886

TIMES OF HARVEY MILK, THE—(1hr. 27m., '84) A documentary portrait of Harvey Milk, California's first openly gay elected official, who was assassinated along with San Francisco's Mayor George Moscone by Dan White on November 28, 1978. Dir. Robert Epstein and Richard Schmiechen. 3

2010—(1hr. 56m., '84) A sequel to Stanley Kubrick's 1968 science-fiction film, *2001: A Space Odyssey*, based, as was the original, on a novel by Arthur C. Clarke about an expedition to a black monolith of unknown and alien origin orbiting Jupiter. With Roy Scheider, John Lithgow, Helen Mirren, Bob Balaban, Keir Dullea. Dir. Peter Hyams. PG. 25, 31, 72, 112, 118, 201, 205, 213, 225, 236, 308, 402, 414, 448, 518, 530, 531, 543, 551, 557, 559, 567, 606, 616, 633, 658, 664, 715, 721, 730, 745, 746, 774, 793, 794, 795, 807, 819, 821, 825, 841, 862, 879, 880, 887

Revivals

ALTERED STATES—(1hr. 43m., '80) Feverish, extravagant, deeply absurd, but also a great deal of fun. William Hurt plays a strapping young Ph.D.—a hip Dr. Frankenstein who turns himself into a monster, trips out in isolation tanks and takes part in sacred Indian drug rituals in Mexico. Drug-induced visions come crashing in on him—an assaultive mixture of religious, erotic, and animal imagery. Paddy Chayefsky, who wrote the screenplay, and Ken Russell, who directed, are two preposterous blowhards whose peculiar talents (verbal and visual hyperbole) are oddly suited. With Blair Brown. 39

BIG SLEEP (1946), THE—(1hr. 54m.) Bogart as Raymond Chandler's Philip Marlowe, everything you've ever wanted in a private eye, and Lauren Bacall at her most bewitchingly enigmatic. You need a road map to get through the tangled plot, but the acting is all so polished that it doesn't really matter. Watch, especially, for Elisha Cook Jr. as the prototypical punk. Dir. Howard Hawks. 10

CHARADE—(1hr. 54m., '63) A splashy, colorful thriller set in postcard Paris, with a suave Cary Grant helping a soignée Audrey Hepburn search for her late husband's fortune in defiance of bad men Walter Matthau, James Coburn, and George Kennedy. Great fun. Dir. Stanley Donen. 89

DR. STRANGELOVE OR: HOW I LEARNED TO STOP WORRYING AND LOVE THE BOMB—(1hr. 33m., '64) Probably Stanley Kubrick's best film, a satirical comic strip about what will happen when idiocy high and low starts atomic warfare between the USA and the USSR. There is riotous acting by a distinguished cast including Sterling Hayden, George C. Scott, and Peter Sellers in three roles. 95

GOODBYE, MR. CHIPS (1939)—(1hr. 54m.) The classic film adaptation of the James Hilton novel about a shy British schoolteacher. A splendid movie. With Robert Donat and Greer Garson. Dir. Sam Wood. 89

HIROSHIMA, MON AMOUR—(1hr. 28m., '59) In French, Eng. subtitles. The first international success of director Alain Resnais stars Emmanuele Riva as a woman with memories of the German Occupation of France and Eiji Okada as a Japanese survivor of Hiroshima. The movie is fancy and borderline pretentious, with some passages of great lyrical intensity. 95

HOUR OF THE WOLF—(1hr. 28m., '68) In Swedish, Eng. subtitles. An Ingmar Bergman dazzler. The tormented mind of a missing artist is explored through a diary and a wife's recollections. Bergman is close to the top of his form here. With Max von Sydow and Liv Ullmann. 96

HUNGER, THE—(1hr. 38m., '83) An elegant and silvery horror movie about Susan Sarandon's breasts, snarling chimpanzees, blood, Catherine Deneuve's teeth, shafts of smoke-filled light, marble hallways, and David Bowie. The plot has something to do with immortality and vampires, but the real subject is a certain kind of sleek high-fashion imagery that bores some people beyond printable description. Dir. Tony Scott. 13

JOHNNY GUITAR—(1hr. 50m., '54) This oddball Western seems at times strikingly artistic and at times simply ludicrous, but it's certainly always interesting. With Joan Crawford, Sterling Hayden, and Mercedes McCambridge. Dir. Nicholas Ray. 10

LADY CHATTERLY'S LOVER (1955)—(1hr. 41m.) In French, Eng. subtitles. D. H. Lawrence's novel of sanctioned adultery, sensational and controversial in its time (1928), made into a sluggish 1950s drama of extramarital love—sensitively handled, but unconvincingly written and poorly acted. With Danielle Darrieux. Dir. Marc Allégret. 95

LAST METRO, THE—(2hrs. 13m., '80) In French, Eng. subtitles. François Truffaut's charming, low-key drama about a Parisian theater troupe during the German Occupation. The troupe's leader, a German-Jewish refugee, has gone into hiding under his own stage, listening to the actors above and trying to control their work through his wife. Truffaut builds his tolerant picture of normal life during the Occupation out of many small vignettes. With Heinz Bennent, Catherine Deneuve, and Gérard Depardieu. 39

MILDRED PIERCE—(1hr. 53m., '45) A surprisingly tough-minded soap opera about mother love and sacrifice. Joan Crawford won an Oscar for her portrayal of the heroine who gets involved in a romantic triangle with her spiteful, spoiled daughter (Ann Blyth) and a handsome rotter (Zachary Scott). Dir. Michael Curtiz. 10

NIGHT AND FOG IN JAPAN—(1hr. 47m., '60) In Japanese, Eng. subtitles. A wedding of two political activists is the setting for a series of accusations, recollections, and confessions, each revealing the disillusionment of the left-wing Japanese student movements of the fifties and sixties. Dir. Nagisa Oshima. 2

PINOCCHIO—(1hr. 28m., '40) Walt Disney's animated classic, based on Carlo Collodi's children's story of a wooden puppet who is brought to life and who must prove himself worthy of becoming a real boy. Featuring the characters Jiminy Cricket and Geppetto the wood-carver, and an Oscar-winning score of five original songs, including, "When You Wish Upon a Star." Ben Sharpsteen and Hamilton Luske, supervising directors. G. 20, 35, 42, 97, 109, 112, 114, 118, 201, 214, 235, 401, 410, 413, 416, 427, 443, 511, 518, 528, 534, 541, 554, 567, 603, 609, 612, 616, 638, 644, 654, 658, 660, 714, 717, 733, 752, 756, 789, 796, 807, 822, 840, 846, 848, 861, 874, 878, 885, 886

PRIDE AND PREJUDICE—(1hr. 58m., '40) The best of M-G-M's adaptations of classic novels. Greer Garson is a little too matronly as Jane Austen's enchanting heroine, Elizabeth Bennet, but she's not the condescending bore she later became, and Laurence Olivier is witty and devastatingly attractive as the snobbish Darcy. It's worth the price of admission to hear Olivier say, as he refuses to dance at a ball, "I am in no humor tonight to give consequence to the middle classes at play." With Edna May Oliver. Dir. Robert Z. Leonard. 89

ROMAN HOLIDAY—(1hr. 48m., '53) Audrey Hepburn won an Oscar for her performance in this comedy about a runaway princess in Rome who has an affair with an American reporter (Gregory Peck). A barrel of fun, filmed on location in the eternal city. Dir. William Wyler. 10, 39

SMILES OF A SUMMER NIGHT—(1hr. 48m., '55) In Swedish, Eng. subtitles. Not only one of Ingmar Bergman's masterpieces, but also one of the two or three absolutely great comedies the screen has produced so far. Acting, writing, and direction such as one seldom sees anywhere; only Gunnar Fischer's cinematography, fine as it is, is not quite up to that of Sven Nykvist's in Bergman's later films. With Ulla Jacobsson, Eva Dahlbeck, and Gunnar Björnstrand. 13

STORY OF ADELE H., THE—(1hr. 37m., '75) In French, Eng. subtitles. François Truffaut's classic recounting of the obsessive love of Victor Hugo's daughter Adèle for a worthless English lieutenant. Though clearly mad, Adèle is played by Isabelle Adjani in grand tragic style—she's very moving. 5

SUN'S BURIAL, THE—(1hr. 27m., '60) In Japanese, Eng. subtitles. In the underworld of Osaka's slums, gangs and prostitutes vie for control of an illegal blood-selling operation and fall under the leadership of a right-wing fanatic. With Kayoko Honoo, Junzaburo Ban, Jun Hamamura. Dir. Nagisa Oshima. 2

ULYSSES (1967)—(2hrs. 12m.) Director Joseph Strick, filming in Dublin, has surmounted many of the obstacles of James Joyce's stream-of-consciousness novel and created a beautiful adult film, complete with the frank language of the original. The screen sings with the joys and longings of life as the thoughts of Leopold Bloom (Milo O'Shea) and his wife Molly (Barbara Jefford) take wing. With Maurice Roeves and T. P. McKenna. 95

THEATER

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Broadway

Monday, January 7

THE KING AND I—Yul Brynner stars in his "farewell appearance" as the King in a revival of the Rodgers and Hammerstein musical; directed by Mitch Leigh. As everyone knows, it's based on the real-life story of an English governess who went to Siam to tutor the crown prince. With Mary Beth Peil, Jonathan Farwell, Irma-Estel LaGuerre, Patricia Welch, Nat Chandler, and Kathy Lee Brynner as the lead royal dancer. Tues.-Sat. at 8, Sat. at 2, Sun. at 3; $25-$45; Wed. at 2, $20-$40. Previewing now prior to a 1/7 opening. **Broadway Theatre,** Broadway at 53rd St. (239-6200). All major credit cards. 2 hrs., 30 mins.

Thursday, January 10

HARRIGAN 'N' HART—Mark Hamill, Harry Groener, and Christine Ebersole star in a musical by Michael Stewart, with music by Max Showalter and lyrics by Peter Walker, plus songs of the period by Edward Harrigan and David Braham, set in New York 1871 to 1888; directed by Joe Layton. Previews begin 1/10 prior to a 1/31 opening. Story focuses on the team of Edward Harrigan and Tony Hart, whose innovative use of music and dance in their plays and sketches of the late 19th century made them the originators of musical comedy as we know it today. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $25-$35. **Longacre Theater,** 220 W. 48th (239-6200). 2 hrs., 20 mins. Credit cards.

Now Playing

ALONE TOGETHER—Janis Paige and Kevin McCarthy star in Lawrence Roman's comedy that shatters the myth surrounding the "empty-nest syndrome." They try to enjoy new-found freedom, but then the children start returning. Arnold Mittelman directs; others in the cast are Kevin O'Rourke, Alexandra Gersten, Dennis Drake, and Don Howard. Mon.-Fri. at 8, Wed. & Sat. at 2; $22-$32.50; Sat. at 8, $30-$35. **Music Box,** 239 W. 45th St. (239-6200). All major credit cards. 2 hrs., 10 mins. (Closed)

BRIGHTON BEACH MEMOIRS—A comedy/drama by Neil Simon deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Jon Cryer, Anita Gillette, David Margulies, Elizabeth Perkins, Barbara Tarbuck, and Royana Black. Gene Saks has directed adroitly and vivaciously. Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues.-Sat. at 8, Sat. at 2, $25-$35; Wed. at 2, Sun. at 3; $22-$32. **Neil Simon Theater,** 250 W. 52nd St. (757-8646). 2 hrs. and 40 mins. All major credit cards. ● **IRLS**

LA CAGE AUX FOLLES—George Hearn and Keith Michell star in a musical set in the south of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. It's a blend of drag-queen spectacle and domestic tenderness, a quietly moving love story, with glorious sets and costumes. On 1/7, Van Johnson takes over Keith Michell's role (Keith's gone to Australia to recreate his role ther).Mon.-Sat. at 8, Sat. at 2, $37.50-$47.50; Wed. at 2, $32.50-$42.50; spec. balcony seats $10 for all perf. **Palace,** Bdway & 47th St. (757-2626). 2 hrs., 40 mins. All major credit cards. ● **IRLS**

CATS—The London musical, with a cast of 23 American "Cats," based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, effervescent direction—almost too much dasslement. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40; Wed. at 2, $25-$40. **Winter Garden,** 1634 Bdway (239-6200). 2 hrs., 45 mins. ● ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Sat. at 8, Wed. & Sat. at 2, $30-$45. **Shubert Theater,** 225 W. 44th St. (239-6200). 2 hrs., 10 mins. All major credit cards. ● ●

DANCING IN THE END-ZONE—Pat Carroll, Dorothy Lyman, Laurence Luckinbill, and Matt Salinger star in Bill C. Davis's play which takes place at a midwestern university town and concerns a struggle for power over a football player by his mother, his coach, and the young woman hired to tutor him; directed by Melvin Bernhardt. Mon.-Sat. at 8, Sat. at 2, $29.50; Wed. at 2, $28.50. **Ritz Theatre,** 225 W. 48th St. (582-4022). All major credit cards. 2 hrs.

DESIGN FOR LIVING—George C. Scott directs Anne Swift, John Glover, and Jim Piddock in a revival of the 1933 Noël Coward comedy about a *menage à trois* featuring Helena Carroll, Louise Troy, Holly Barron, Richard Woods, Robertson Carricart, and Arthur French. Tues.-Thurs at 8, Sat. at 2, Sun at 3, $32.50; Wed. at 2, $30; Fri. & Sat. at 8, $35; thru 1/27. **Circle in the Square,** 50th St. West of Broadway (581-0720). 2 hrs., 20 mins. All major credit cards.

DOUG HENNING'S WORLD OF MAGIC—Doug's largest magic show, including illusions such as *The Tunnel of Awe* and the *Miracle Levitation Vanish,* in addition to his classic feats, plus the 450-pound tiger. Also appearing are Debby Henning and the Mgical Dancers. Tues.-Thurs. at 8, Wed. & Sat. at 2, Sun at 3; $10-$35 (extended indefinitely). **Lunt-Fontanne Theatre,** 205 W. 46th St. (575-9200). 2 hrs., 10 mins. All major credit cards. **IRLS**

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$45; Wed. at 2, Sun. at 3, $25-$40. **Imperial Theater,** 249 W. 45th St. (239-6200). 2 hrs., 45 mins. All major credit cards. ● ●

42ND STREET—Anne Rogers, Jerry Orbach, Karen Ziemba, and James Brennan in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $27.50-$45; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (239-6200). 2 hrs., 15 mins. ● ● **IRLS**

GLENGARRY GLEN ROSS—David Mamet's 1984 Pulitzer Prize-winning comedy-drama concerns a group of real estate salesmen, portrayed as both sharks and victims of a cutthroat system; directed by Gregory Mosher. With Joe Mantegna, Chuck Stransky, Vincent Gardenia, Joseph Leon, J. J. Johnston, Jack Wallace, J. T. Walsh. Mon.-Thurs. at 8, Sat. at 2, $20-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **John Golden Theater,** 252 W. 45th (239-6200). 2 hrs. All major credit cards. **IRLS**

HAARLEM NOCTURNE—A musical starring, directed, and conceived by Andre De Shields, featuring Debra Byrd, Ellia English, Freida Williams. Tues.-Thurs. at 8, Sun. at 7:30, $22.50-$26.50; Fri. & Sat. at 8 & 11, $25.50-$27.50. **New Latin Quarter,** 200 W. 48th St. (239-6200). All major credit cards. 2 hrs.

HOME FRONT—Carroll O'Connor and Frances Sternhagen star in James Duff's play about a family in the Dallas-Fort Worth area during Thanksgiving week; with Linda Cooke and Christopher Fields; directed by Michael Attenborough. Mon.-Thurs. at 8, Sat. at 2, $30-$35; Fri. & Sat. at 8, $32.50-$37.50; Wed. at 2, $27.50-$32.50. **Royale,** 242 W. 45th St. (239-6200). 2 hrs., 10 mins. All major credit cards.

HURLYBURLY—David Rabe's comedy about four Hollywood men and their relationships with wives and lovers; directed by Mike Nichols. With William Hurt, Christine Baranski, Harvey Keitel, Ron Silver, Jerry Stiller, Susan Anton, and Cynthia Nixon. The production's a wonder; the acting a dream come true! And a second visit confirms the excellence. On Sundays, John Christopher Jones replaces Hurt. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $22.50-$37.50. **Ethel Barrymore Theatre,** 243 W. 47th St. (239-6200). 3 hrs., 15 mins. **IRLS**

MA RAINEY'S BLACK BOTTOM—Theresa Merritt has the title role in August Wilson's play about an early blues singer and her quartet of backup musicians during a recording session in the late '20s; directed by Lloyd Richards. In the cast are Charles Dutton, Leonard Jackson, Robert Judd, Joe Seneca, Lou Criscuolo, John Carpenter, Aleta Mitchell, Scott Davenport-Richards, and Christopher Loomis. Wilson writes vigorous, racy dialogue, and the looks and sounds of the production are seedily, grittily, jivily right. Mon.-Thurs. at 8, Sat. at 2, $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $17.50-$27.50. **Cort Theater,** 138 W. 48th St. (239-6200). 2 hrs., 10 mins.

MY ONE AND ONLY—Don Correia plays a flying ace and Sandy Duncan an aquacade star who once swam the English Channel in a musical production (music and lyrics from nine shows by George and Ira Gershwin—book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. Featured are Charles "Honi" Coles, Don Amendolia, Georgia Engel, and Tiger Haynes. A feast for eyes and ears! Tues.-Sat. at 8, $25-$45; Wed. at 2, $23-$40; Sat. at 2, Sun. at 3; $25-$45. **St. James Theater,** 246 W. 44th St. (398-0280). 2 hrs., 30 mins. All major credit cards. ● **IRLS**

NOISES OFF—Carole Shelley, Paul Hecht, Patrick Horgan, Julie Boyd, George Hall, Randle Mell, Alexander Spencer, Diane Stillwell, and Concetta Tomei are now the stars of Michael Frayn's comedy which deals with the misadventures of a third-rate British acting troupe as it tours a farce through backwater towns; directed by Michael Blakemore. The play creates an atmosphere so charged with hilarity that sparks whiz about everywhere! Mon.-Sat. at 8, $25-$35; Wed. at 2, $20-$30; Sat. at 2, $22.50-$32.50. **Brooks Atkinson Theater,** 256 W. 47th St. (245-3430). 2 hrs., 25 mins. All major credit cards. ● **IRLS**

OH! CALCUTTA!—Long-running erotic musical comedy; sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $30-$45. **Edison Theater,** 240 W. 47th St. (757-7164). 2 hrs. All major credit cards. ● ●

THE REAL THING—Jeremy Irons and Laila Robins co-star in Tom Stoppard's witty and dizzyingly ingenious play which focuses on a playwright and his relationship with an actress; directed by Mike Nichols in a production that could scarcely be bettered. With Sara Botsford, Simon Jones, Cynthia Nixon, Peter Gallagher, and Vyto Ruginis.Tues.-Sat. at 8, $25-$37.50; Sat. at 2, Sun. at 3, $25-$35; Wed. at 2, $20-$30. **Plymouth Theater,** 236 W. 45th St. (239-6200). 2 hrs., 40 mins. All major credit cards. **IRLS**

ROYAL SHAKESPEARE COMPANY—Shakespeare's *Much Ado About Nothing,* with Derek Jacobi, Sinead Cusack, Christopher Benjamin; Rostand's *Cyrano de Bergerac,* with Derek Jacobi, Sinead Cusack, John Bowe, John Carlisle, Tom Mannion, and Pete Postlethwaite. Terry Hands directs both plays. Here we have a triple triumph—for the company which displays such versatility, for England which can boast such theatrical culture and fertility, and for theater itself for feeling, thought, and humanity! Thru 1/19. Tickets to each play $25-$35. Limited number of $10 tickets at box-office at 10 a.m. daily (noon on Sunday) before each performance. Call theater for specific dates. **Gershwin Theatre,** 222 W. 51st St. (586-6510). All major credit cards. *Much Ado About Nothing* runs 3 hours, and *Cyrano de Bergerac* 3 hours and 15 minutes. **IRLS**

SUNDAY IN THE PARK WITH GEORGE—Robert Westenberg and Bernadette Peters star in a musical with score and lyrics by Stephen Sondheim; book and direction by James Lapine. Suggested by the Georges Seurat painting, *A Sunday Afternoon on the Island of La Grande Jatte,* the musical deals with Seurat and his mistress-model. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3, $35-$45. **Booth,** 222 W. 45th (239-6200). 2 hrs., 30 mins. All major credit cards. **IRLS**

THE TAP DANCE KID—Musical by Charles Blackwell, Robert Lorick, and Henry Krieger. Hinton Battle, Savion Glover, Sam Wright, Gail Nelson, Barbara Montgomery, and Martine Allard head the cast which features a black and white ensemble. It's about the tradition of show business being passed down to a ten-year-old boy who is a gifted tapper; directed by Vivian Matalon. The dancing of Battle is nothing short of extraordinary, and there are winning performances from Allard and Wright. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$45; Wed. at 2, $25-$40. **Minskoff Theatre,** 200 W. 45th St. (869-0550). 2 hrs., 40 mins. All major credit cards. ● **IRLS**

TORCH SONG TRILOGY—Harvey Fierstein's trio of plays, *International Stud, Fugue in a Nursery,* and *Widows and Children First,* with Philip Astor and Ben Lemon; Donald Berman and Peter Ratray at matinees. An amusing as well as moving trio of plays about the homosexual world; directed by Peter Pope. Mon.-Thurs. at 8, $19.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. & Sat. at 2, $15-$28.50. **Helen Hayes Theatre,** 240 W. 44th St. (944-9450). All major credit cards. 3 hrs., 30 mins. ● ●

WHOOPI GOLDBERG—Ms. Goldberg appears in an evening of standup comedy and political satire. Tues.-Fri. at 8, Sat. at 2 & 8 & 11, Sun. at 3; $22.50-$30. **Lyceum Theater,** 149 W. 45th St. (239-6200). 2 hrs.

Off Broadway

A... MY NAME IS ALICE—Revue, conceived and directed by Joan Micklin Silver and Julianne Boyd, about today's women through songs and sketches written by over 20 authors; with Donna Murphy, Diana Szlosberg, Roo Brown, Tonya Pinkins, Alaina Reed. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 2 & 5:30; $22.25. **Top of the Gate,** 160 Bleecker (475-5120).

AVNER THE ECCENTRIC—A one-man show with clown/mime/juggler/magician Avner Eisenberg. Avner's a clown for the thinking man and exacting child. The piece is full of astonishing and funny feats. Tues.-Sat. at 8, Sat. at 2; Sun. at 3; $19-$25. **Lamb's Theatre,** 130 W. 44th St. (997-1780).

DIAMONDS—Musical revue about baseball featuring music and lyrics by Betty Comden and Adolph Green, Cy Coleman, John Kander and Fred Ebb, among others; directed by Harold Prince. With Loni Ackerman, Scott Holmes, Larry Riley, Chip Zien, Susan Bigelow, Jackee Harry, Dick Latessa. **Circle in the Sq.Downtown,** 159 Bleecker (254-6330).

THE FANTASTICKS—A musical fable in its 24th year. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $16-$20. **Sullivan St. Playhouse,** 181 Sullivan St. (674-3838). ● ●

FOOL FOR LOVE—Sam Shepard's play deals with a man and a woman battling for power in a desert motel; directed by the author. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20-$24.50. Circle Rep. **Douglas Fairbanks Theatre,** 432 W. 42nd St. (239-4321). ●

THE FOREIGNER—Larry Shue's play which revolves around a shy Englishman at a southern resort who hopes to be ignored by pretending not to speak English; directed by Jerry Zaks; featuring Kathleen Claypool, Anthony Heald, Christopher Curry, and Patricia Kalember. There is good work from the entire cast and a lovably ludicrous performance by Heald. Tues.-Fri. at 8, Sun. at 3 & 7:30; Sat. at 7 & 10; $21-$24.50. **Astor Place Theatre,** 434 Lafayette St. (254-4370).

HONEY I'M HOME—Comedy by Julie Goldsmith Gilbert concerns newlyweds whose marriage is cut short when the husband is drafted and goes off to Vietnam; directed by Albert Harris. With Viggo Mortensen, Haviland Morris, and Susan Plaksin. Tues.-Sat. at 8, Sat. at 2; $16; from 1/15. **Theatre Off Park,** 28 E. 35th St. (679-6283).

THE INCREDIBLY FAMOUS WILLY RIVERS—Stephen Metcalfe's play about an American rock legend who survives an attempt on his life only to become involved with drugs, a flop, an impending comeback, and other problems; directed by Stephen Zuckerman; with James McDaniel, Jay Sanders, Kathy Rossetter, John Bowman, Dave Florek, Lois Chiles, Hansford Rowe. Wed.-Fri. at 8, Sat. at 7 & 10:30, Sun. at 3 & 7:30; $12-$10. **WPA,** 138 Fifth Ave. (206-0523).

ISN'T IT ROMANTIC—Wendy Wasserstein's comedy about two women struggling with their loves and careers; directed by Gerald Gutierrez. In the cast are Pippa Scott, Lisa Banes, Marge Kotlisky, Scotty Bloch, Steven Gilborn, Nicholas Hormann, Tom Robbins, and Sally Faye Reit. Tues.-Fri. at 8, Sat. at 7 & 10, and Sun. at 3 & 7. **Lucille Lortel Theater,** 121 Christopher St. (924-8782). ●

JOE EGG—Jim Dale and Stockard Channing star in the Roundabout Theatre Company production of Peter Nichols's play originally titled "A Day in the Death of Joe Egg", about a couple and their wheelchair-bound child; directed by Arvin Brown. With Joanna Gleason, Gary Waldhorn, Margaret Hilton, and Tenney Walsch. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $18-$26; thru 1/27. **Haft Theater,** 227 W. 27th St. (420-1883).

KUNI LEML—Musical based on Avrom Goldfadn's 1880 play about a rebellious daughter who refuses to accept a pre-arranged husband found through a matchmaker; directed by Ran Avni. With Stuart Zagnit, Scott Wentworth, Barbara McCulloh, and Mark Zeller. Wed.-Sat. at 8,Wed. & Sat. at 2, Sun. at 2 & 5:30; $22-$27.50. **Audrey Wood Theatre,** 359 W. 48th St. (307-5452).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, *enacted kinetically by Martin Robinson and vo*cally by Ron Taylor. Tues.-Thurs. at 8, $27.50-$32.50; Fri. at 8, Sat. at 7 & 10, Sun.at 2 & 5,$30-$35. **Orpheum,** 126 2nd Ave. (239-6200).● ●

MAMMA I WANT TO SING—*Gospel musical, by Vi* Higginsen and Kenneth Wydro, about a woman in the church choir who dreams of becoming a pop singer; directed by Grenoldo. Thurs. & Fri. at 8, Sat. at 11 a.m., 2 p.m., & 8; Sun. at 2 & 5; $10-$18. **Heckscher Theater,** 1230 Fifth Ave. (534-2804). ●

MESSIAH—Martin Sherman's play, set in Poland in 1665 where rumors are circulating that a Jewish messiah has finally arrived; directed by David Leaveaux, featuring Mark Blum, David Warrilow, Margaret Gibson, Diane Venora, and Karen Ludwig. Tues.-Fri. at 8, St. & Sun. at 2:30 & 8; $23-$25; thru 1/13. A Manhattan Theatre Club production at **The Space at City Center,** 131 W. 55th St. (944-9300).

THE MISS FIRECRACKER CONTEST—Holly Hunter stars in a revival of Beth Henley's comedy about a Southern woman with a shady past who has developed loftier ambitions; directed by Stephen Tobolowsky. With Mark Linn-Baker, Joyce Reehling-Christopher, June Stein. Tues.-Fri. at 8, Sat. at 2:30 & 8, Sun. at 3 & 7; $20-$24. **Westside Arts Theatre,** 407 W. 43rd St. (541-8394).

THE MYSTERY OF IRMA VEP—A penny-dreadful two-man show starring Charles Ludlam (the author) and Everett Quinton in multiple roles. Wed.-Sun. at 8; $18. **Ridiculous Theatrical Company,** One Sheridan Square (691-2271).

PACIFIC OVERTURES—Revival of the Broadway play, with music and lyrics by Stephen Sondheim and book by John Weidman, which chronicles the arrival of Commodore Perry in Japan in 1853; directed by Fran Soeder. Featuring Ron Yamamoto, Allan Tung, Christine Toy, Tom Matsusaka, Tom Marino, Diane Lam, Gaylin Kong, Francis Jue, Thomas Ikeda, and Gerri Igarashi. Tues.-Sat. at 8, Sun. at 7:30; Sat. & Sun. at 3; $17.50-$32.50. **Promenade Theater,** Broadway at 76th St. (239-6200).

PRIVATE SCENES—Joel Homer's play focusing on sexual and emotional politics between a man and a woman; directed by Maggie Harrer; featuring Donna Snow, Michael French. Wed. & Thurs. at 8, Fri. & Sat. at 7 & 10, Sun. at 3; $16-$18; thru 1/27. **Theatre Guinevere,** 15 W. 28th St. (686-1470).

A PLAY FOR THE DEVIL—Leon Liebgold and Zypora Spaisman star in Isaac Bashevis Singer's drama with music set in a town in Poland at the turn of the century; directed by Israel Beker. With Jack Rechtzeit, Ibi Kaufman, I. W. Firestone, Marilyn Gold, and Alexander Sirotin.. Sat. at 8:30, Sun. at 2 & 5:30; $10-$14; thru 3/3. **Folksbiene Theater,** 123 E. 55th St. (755-2231).

SHADES OF HARLEM—An evening at the Cotton Club of the '20s, with music by Frank Owens, Fats Waller, DukeEllington, Sissle, Blake, Pinkhard, Fields, and McHugh; dancing includes the jitterbug, cakewalk, and tap. With Tina Pratt, Ty Stephens, Jeree Palmer, Branice McKenzie, Sheila Barker. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $17.50-$22. **Village Gate,** Thompson & Bleecker (475-5120).

STREET HEAT—A contemporary musical by Rick Atwell, Perry Arthur Kroeger, and Frank Owens. With Glenn Scarpelli, Michael DeLorenzo, James Arthur Johnson, Ron Lee Savin, and Vicki Lewis. Tues.-Sun. at 8; $30 (and then you can stay on for dancing at no extra charge). **Studio 54 Cabaret Theater,** 254 W. 54th St. (581-2243).

THREE GUYS NAKED FROM THE WAIST DOWN—Musical by Michael Rupert and Jerry Colker about the rise of three comics from nightclubs to films; with Scott Bakula, Jerry Colker and John Kassir; directed by Andrew Cadiff. Tues.-Fri. at 8, Sat. at 7 & 10:15, Sun. at 3 & 7:30; $15-$20; from 1/15. **Minetta Lane Theatre,** 18 Minetta Lane (420-8000).

Theater Companies

AMERICAN JEWISH THEATRE—Joey Faye and Estelle Harris star in a revival of Joseph Stein's 1963 *Enter Laughing,* based on a novel by Carl Reiner detailing his experiences while breaking into show business; directed by Dan Held; with R. Michael Baker, Owen Rackleff, and Maurice Brenner. Tues.-Thurs. & Sat. at 8, Sun. at 2 & 7; $16.50; thru 1/13. **92nd St. Y,** 1395 Lexington Ave. (427-4410).

AMERICAN SHAKESPEARE REPERTORY—*The Taming of the Shrew,* in repertory with Marlowe's *Edward II* and *The Jew of Malta.* Thurs.-Sat. at 8, Sun. at 3; $7.50; 1/10-2/10. **Theater 22,** 54 W. 22nd St. (279-9321).

APPLE CORPS THEATRE—*Poet in Person,* a portrayal of a great writer and poet come to life in the person of Conrad Pomerleau as Edgar Allan Poe. 1/20, 21, 27, 28; 2/3,4,10,11; $8. **Theatre,** 336 W. 20th St. (929-2955).

CHICAGO CITY LIMITS—Improvisational theater with a musical comedy revue. Wed., Thurs. at 8:30, Fri. & Sat. at 8:30 & 11; $10-$12.50. **Chicago Theater,** 351 E. 74th St. (772-8707).

CIRCLE REPERTORY COMPANY—Patrick Meyers's play, *Dysan,* directed by B. Rodney Marriott, is about a battle between two men, fought transcendentally over an ideal woman. With Steve Gregan, Mark Myers, Jimmie Ray Weeks, Charles Harper, Katherine Cortez, and Danton Stone. Tues.-Sat. at 8, Sat. at 2, Sun. at 3 & 7; $22.50-$25; 1/10-2/17. **Circle Repertory Company Theater,** 99 Seventh Ave. So. (924-7100).

CITY STAGE CO.—Aeschylus' *Agamemnon/Iphigenia* is concerned with the fall of the House of Atreus and plays in repertory with *Elektra/Orestes,* by Aeschylus, Sophocles, and Euripides, which has to do with the second generation of the House of Atreus; both directed by Christopher Martin. Tues.-Sun. at 8 with mats. Sat. & Sun. at 3; $10. **City Stage Company Theater,** 136 E. 13th St. (677-4210).

EQUITY LIBRARY THEATRE—A revival of *Jacques Brel Is Alive and Well and Living in Paris,* with music by Jacques Brel and additional material by Eric Blau and Mort Shuman; with Louise Edeiken, Jan Horvath, Richard Hilton, and J.C. Sheets; directed by Stephen Bonnell. Tues.-Sun. at 8, Sat. & Sun. at 2:30; thru 1/27. (Coming 2/7: Shakespeare's *The Comedy of Errors.*) **ELT,** 103rd and the Drive (663-2028).

FIRST AMENDMENT COMEDY THEATRE—Audience-suggestion improvisations, comedy revues, and guest comedians. Thurs.-Sat. at 8:30 & 10:30; $7.50-$10. **Theatre,** 2 Bond St. (473-1472).

FOURTH WALL REP—*The Hogs Are Running Wild, Hey Mr. Rockefeller,* and *Can o' Worms,* three nights of political satire. Sat. at 8, Fri. & Sun. at 7:30; $5. **Truck and Warehouse,** 79 E. 4th St. (254-5060).

JEWISH REPERTORY THEATRE—A revival of Ronald Ribman's comedy *Cold Storage;* directed by Len Cariou, and starring Joe Silver and Jay Thomas as cancer sufferers discussing the miracle of survival in a garden atop a hospital complex. Tues.-Thurs. & Sat. at 8, Sun. at 2 & 7; $12-$15. **Jewish Repertory Theatre,** 344 E. 14th St. (279-4200).

LAKOTA THEATRE COMPANY—Carlo Goldoni's *The Servant of Two Masters,* a classic farce of love, industry, and honor; directed by John Geter. With Robert Cesario, Cat Ford, Archie Harrison, Stuart Benus, David Buffam. Wed.-Sat. at 8, Sun. at 3; $6; from 1/9. **Clyde Vinson,** 612-614 Eighth Ave. (944-1175).

LA MAMA ANNEX—Ping Chong's *Nuit Blanche,* a series of mixed/media vignettes. Wed.-Sun. at 7:30, Sat. at 3:30; $12; from 1/17. Kenny Fries's *A Human Equation,* triangle drama about love and passion on Manhattan, Long Island, and Nantucket; directed by William Coco. Tues.-Sun. at 7:30; $8; 1/18-2/10. **La Mama Annex,** 74A East Fourth St. (475-7710).

MANHATTAN THEATRE CLUB—Don Scardino, Terri Klausner, Cass Morgan, and Charlaine Woodward star in *Hang on to the Good Times,* a musical revue featuring songs from the musicals of Gretchen Cryer and Nancy Ford; directed by Richard Malty Jr. 1/22-2/24. **The Space at City Center,** 131 W. 55th St. (944-3900).

NEIGHBORHOOD GROUP THEATRE—Rick Cluchey's *The Cage,* a prison drama written while the author was in jail, now produced with an all female cast; directed by William Hayes. With Elizabeth Bove, Maryellen Doumbouya, Wendy Owen, Brita Elizabeth Schlosser, and Barbara Thomas. Wed.-Sat. at 8, Sun.

at 2:30; 1/11-2/1. **T.N.G.T.**, 420 W. 42nd St. (279-4200).

PLAYWRIGHTS HORIZONS—At the Mainstage: Peter Parnell's *Romance Language*, a delightful fantasy that takes 19th-century writers and their characters on a trip through America; directed by Sheldon Larry. With Al Carmines, Valerie Mahaffey, Cynthia Harris, Marc Castle, Frances Conroy, William Duel, Maria Lewis, John Noonan, Ben Siegler, Hechter Ubarry, Peter Crombie, William Hickey, Frank Maraden, and John David Cullum. Tues.-Fri. at 8, Sat. at 3 & 8, Sun. at 3 & 7; $18-$10. At the PH Studio: *Life and Limb*, a dark comedy by Keith Reddin set in a grocery store in Hell, with Robin Bartlett, Patrick Breen, Robert Joy, Elizabeth Perkins, David Rosza, Kevin Spacey, and Tom Toner; directed by Thomas Babe. 1/9-2/3. **Playwrights Horizons**, 416 W. 42nd St. (279-4200).

PRESENT COMPANY—A revival of *Table Manners*, the first in Alan Ayckbourn's trilogy *The Norman Conquests*, a play about Norman who attempts to seduce every woman he meets; directed by Philip Jostrom. Thurs.-Sat. at 8, Sat. at 2, Sun. at 3; 1/10-27. **Sargent Theatre**, 314 W. 54th St.(279-4200).

PROMETHEUS—*Lady Bracknell Visits Oscar Wilde*; Floria Harper and James Tomkins in Fred Fondren's play about an author being visited by his most famous character on the eve of his departure from England to go into exile in Paris after his release from prison; directed by the author. Thurs.-Sun. at 8; $6. **Prometheus Theater**, 239 East Fifth St. (477-8689).

REPERTORIO ESPANOL—Gloria Gonzalez's *Cafe Con Leche;* Federico Garcia Lorca's *Bodas de Sangre* (*Blood Wedding*); *Dona Francisquita*, and *Puerto Rico: Encanto Y Cancion*, music by composers of past and present times. $8-$10; thru Feb. **Gramercy Arts Theatre**, 138 E. 27th (889-2850).

ROYAL COURT REP—*The Judgment*, a mystery set in the South dealing with a town that thinks it's above the law; written and directed by Phyllis Craig. Thurs., Fri., & Sat. at 8, Sun. at 3; $7. *Bargain for Murder*, Phyllis Craig's story of death and intrigue. Tues. & Wed. at 8. $7. **Theater**, 301 W. 55th (997-9582).

13TH STREET THEATER—Israel Horovitz's *The Indian Wants the Bronx*, directed by Bari Seth Brown; Tues. & Wed. at 7:30, Sun. at 9:30; $6. Israel Horovitz's *Line*, directed by Vince Scott; Tues. & Wed. at 9, Thurs. at 7:30; $6. *It's My Party*, a musical comedy revue. Fri. at 11 p.m.; $5; thru 2/8. **13th Street Theater**, 15 W. 13th St. (675-6677).

UNIVERSITY OF THE STREETS—Robin Epstein and Sarah Schulman wrote and directed *Whining and Dining*, a Lesbian biblical comedy retelling the Job story. Fri.-Sun at 8; $5; thru 1/13 at 8. **Theater**, 130 E. 7th St. (533-7667).

WEST SIDE REPERTORY—Arthur Pinero's *Trelawny of the "Wells"*, a comedy revolving about show-business people and members of the aristocracy. Fri.-Sun. at 8, Sun. at 3; $7; thru 2/3. **West Side Theatre**, 252 W. 81st St. (666-3521).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

THE AGE OF INVENTION—Benjamin Franklin, Thomas Edison, and other famous inventors, are portrayed by 300 puppets presented by Theodora Skiitares in her environmental-puppet-history work portraying the uses and abuses of Yankee ingenuity. Thurs.-Sun. at 8; $4; thru 1/20.**Theatre for the New City**, 162 Second Ave. (254-1109).

CITY MEN—Comedy about gay life and love in the 70s, by Philip Blackwell and Laurence Senelick, directed by Michael Bavar. Tues.-Sun; $6; thru 1/13. **Actor's Outlet**, 120 W. 28th (807-6655).

FOREVER MY DARLIN'—Dan Owens's play with music, directed by Duane Jones, takes place on Christmas Eve, the same day on which a rhythm and blues star has killed himself. Thurs.-Sun. at 8. **Richard Allen Center Theatre**, 36 W. 62nd St. (489-1940).

FRANNY THE QUEEN OF PROVINCETOWN—John Preston's story, starring A. L. Franklin, about Franny, who "even in leather would look like a queen." Thurs.-Sun. at 8:30, and Sat. at 7 & 10; $10; **Shandol Theater**, 137 W. 22nd St. (279-4200). (Closed)

THE GARDEN OF EARTHLY DELIGHTS—A dramatization of Hieronymous Bosch's 15th-century painting in a collaboration between choreographer-director Martha Clarke, composer Richard Peaslee, and the Music-Theatre Group. With Margie Gillis, Marie Fourcaut, Felix Blaska, Tim Wingerd, Robert Faust, Polly Styron, Eugene Friesen, William Ruyle, Steve Silverstein, and Lila York. Tues.-Fri. at 8, Sat. at 7 & 9; $10-$20; thru 1/19. **St. Clement's**, 423 W. 46th St. (265-4375).

ICE STATION ZEBRA—Written and directed by Susan Mosakowski, with music by Vito Ricci, play is about the world of Howard Hughes in a room at the Desert Inn, where he watches his favorite movie time and time again. Thurs.-Sun. at 8; $7; thru 1/17. **Ohio Theatre**, 66 Wooster St. (674-5593).

IT'S MY PARTY—A musical comedy revue with a 60's flavor, written and conceived by Natalia Gervais; directed by Rick Dawn; with the author, Marty Fink, Charles Cotugno, and Bobby Reed in the cast. Fri. at 11 p.m., thru 2/8; $5. **Thirteenth Street Theater**, 50 W. 13th St. (675-6677).

LEFT & RIGHT—Joseph Millett's comedy details the trials and tribulations of a summer stock company both on- and back-stage. Mon. & Tues. at 8; $6; 1/14-2/5. **Courtyard Playhouse**, 39 Grove St. (279-4200).

LETTERS FROM A MATCHMAKER—John B. Keane's play detailing the loneliness of the hills people of West Kerry; with Terry Donnelly and Mickey Kelly; directed by Jim Sheridan. Fri. & Sat. at 8, Sun. at 3; $8. **Irish Arts**, 553 W. 51st (757-3318).

LOSING TRACKS—Peter Kenvyn's play is a British farce about a radio station's owner who tries to save his property from financial doom by disguising himself as several different deejays; with Scott Sears, Edie Avioli, Felice Fallon, Lisa Cooperman, Susan Stover, and Marlynn Dutra; directed by Peter Craze. Wed.-Sat. at 8, Sun. at 3; $7.50 & $10; 1/16-27. **American Renaissance Theatre**, 112 Charlton St. (397-0172).

MARRIAGE—Gogol's comedy about people who cannot differentiate between dreams and reality. Fri. & Sat. at 7:30; $8; thru 1/26. **Theater in Action**, 430 W. 14th St. (873-5987).

ON THE LAM—Georg Osterman's musical comedy, with score by Jeffrey Marke, is about a team of stranded vaudevillians, aided by an ex-nun, who yearn to find success; directed by John Albano. Thurs.-Sun. at 8; $4; thru 1/20. **Theatre for the New City**, 162 Second Ave. (254-1127).

ONCE ON A SUMMER'S DAY—A musical entertainment about the relationship between Lewis Carroll and the child named Alice, composed by Jeff Lunden with book and lyrics by Arthur Perlman. With David Purdham, Kimi Morris, Carolyn Mignini. Wed.-Sat. at 8, Sun. at 2 & 7; from 1/21. **Ensemble Studio Theatre**, 549 W. 52nd St. (580-9548).

SHORT CHANGE—Geoffrey Gordon's comedy about four people, sharing an apartment, who discover each other's abilities, liabilities, and limits; directed by Joshua Astrachan. Thurs.-Mon. at 8, mats. 1/13, 20 & 26 at 3; thru 1/27; $8. **TOMI Terrace Theatre**, 23 W. 73rd St. (866-2821).

A SHOT IN THE DARK—Marcel Achard's comedy-mystery wherein an honest magistrate risks his career to save an innocent parlormaid charged with murder; directed by Gloria Wagner. Thurs.-Sat. at 7:30, Sun. at 4; 1/10-12 at 7:30, 1/13 at 4; $6. **18th St. Playhouse**, 145 W. 18th St. (737-5006).

SLOW DANCE ON A KILLING GROUND—A revival of William Hanley's three-character play, wherein the cast emerges in a choreo-dramatic manner; directed by Randolf Pearson. Wed.-Sat. at 8, Sat. at 3; $8; 1/9-19. **Actor's Outlet**, 120 W. 28th St. (807-1590).

SUSPENDERS/A FLIRTATION—Dramatic musical by Dana Foley and William Mernit examines youth through a mixture of poetry and rock 'n' roll; directed by Alma Becker; with Mathew Ashford, Roma Maffla, Kathryn Beckwith, Jerome LePage, and Michele Mais. Thurs.-Sun. at 11 p.m.; $6; thru 1/20. **Theatre for the New City**, 162 Second Ave. (254-1109).

THERESE RAQUIN—Emile Zola's story, presented in a new translation by Stephen Willems who has also directed the revival, is a drama of psychological revenge. Thurs.-Sat. at 8, Sun. at 3; $8; 1/18-2/10. **Riverwest Theatre**, 155 Bank St. (243-0259).

THROMBO—Albert Bermel's dark comedy about the Dark Continent; directed by Leonardo Shapiro. Thurs., Fri., & Sun at 7:30, Sat. at 4 & 8, Sun. at 3; $5; from 1/10. **Henry Street Settlement's New Federal Theatre**, 466 Grand St. (598-0400).

VESTIGIAL PARTS—Paul Enger's play, directed by Bill Cosgriff, presented by the Vortex Theater Company. Thurs.-Sat. at 8, Sun. at 3; $6; 1/17-27. **Noël Coward Theater**, 164 11th Ave. (206-1764).

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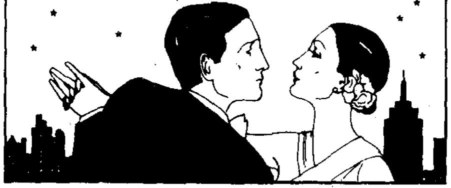

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Lincoln Center: 62nd-66th Sts., Columbus-Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

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Monday, January 7

KOOL & THE GANG—McDonald's & the United Negro College Fund benefit. Avery Fisher Hall at 8. $15–$25, or $100 (644-2299).

EDWARD ALDWELL, pianist. Bach's *Well-Tempered Clavier*, Book I, Nos. 16-24; Sonata in d; Italian Concerto. Merkin Concert Hall at 8. $9.

NATIONAL ASSOCIATION OF COMPOSERS, USA—Hampshire String Quartet, flutist John Wion, sopranos Elizabeth Poore and Joan Heller, North/South Consonance Ensemble, Max Lifchitz pianist-conductor, others. Works by Foote (N.Y. premiere), Themmen, Alexander, Kubik, Mayer, Lifchitz. Carnegie Recital Hall at 8. $5.

CONCERT ROYAL, James Richman director-harpsichordist, countertenor Drew Minter, oboist John Abberger, soprano Ann Monoyios, flutist Sandra Miller. Bach program. Symphony Space at 8. $8.

SCOTT JOHNSON AND MUSICIANS—"Bands on the Run." Premiere of *Before Winter*, Johnson's work scored for winds, percussion, and electric guitars; also *Interrupt*. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077), at 8. $7.

DAVID HURD, organist. Music by Buxtehude, Bach, Edmundson. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

REBECCA RUST, cellist/**DAVID APTER**, pianist. CUNY Graduate Center, 33 W. 42nd St., at 8. Free.

KELLIS ETHRIDGE QUARTET—Jazz. Citicorp Market, Lexington Ave. and 53rd St., at 6. Free.

DAVID AMRAM AND FRIENDS—Jazz. St. Agnes library, 444 Amsterdam Ave., at 6:30. Free.

Tuesday, January 8

NEW YORK PHILHARMONIC, Zubin Mehta conductor; violinist Gidon Kremer. Schumann's Symphony No. 2; Gubaidulina's *Offertorium*. Avery Fisher Hall at 7:30. $6–$30.

PHILADELPHIA ORCHESTRA, Klaus Tennstedt conductor; violinist Elmar Oliveira. Bruch's Violin Concerto; Bruckner's Symphony No. 7. Carnegie Hall at 8. $10, $14.

CHAMBER MUSIC AT THE Y—The Juilliard String Quartet, with violinist Jaime Laredo, cellist Sharon Robinson. Haydn's Quartet in D, "Frog"; Taneyev's Cello Quintet; Mozart's Viola Quintet in E-flat, K. 614. 92nd Street Y at 8. $11–$15.

ST. LUKE'S CHAMBER ENSEMBLE—Works by Vittorio Rieti, including a world premiere and a N.Y. premiere. Merkin Concert Hall at 8. $10.

ROBERT HOVEN, bass-baritone, with pianist Richard Foster. Works of Handel, Lully, Gounod, Chausson, Schubert, Wolf, Brahms, Shostakovich, Ravel, Liszt. Carnegie Recital Hall at 8. $6.

HOWARD HENSEL, tenor/**MARGARET SINGER**, pianist. Music by Handel and selections from Schubert's *Die Winterreise*. Trinity Church, Broadway at Wall St., at 12:45. Free.

THE LISTENING ROOM—See Happenings, page 94.

SCOTT JOHNSON AND MUSICIANS—See 1/7.

COMMUNITY JAM—Political rock with open audience jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

Wednesday, January 9

HENRY THREADGILL, alto-saxophonist–flutist, with Bob Stewart, tuba; Akua Dixon, cellist; Leroy Jenkins, violist; Ali Akbar, violinist. Music by Threadgill. Carnegie Recital Hall at 8. $10.

NEW YORK UNIVERSITY ORCHESTRA, Dinu Ghezzo conductor; mezzo-soprano Viorica Cortez, tenor Octavian Naghiu; baritone Nicolea Herlea; violist Eugene Sarbu, with pianists Roxana Negoita and Carmina Sarbu, clarinetist Jack Kreiselman. Works of Enesco, Barbu, Brahms, Ghezzo, Saint-Saens, Verdi, Bizet, Puccini, Giordano. Alice Tully Hall at 8. $8–$15.

KOOL & THE GANG—See 1/7.

CHAMBER MUSIC AT THE Y— See 1/8.

LEONARD HINDELL, bassoonist, with bass-baritone John Cheek, recorder player Daniel Waitzman, violist Leonard Davis, saxophonist Albert Regni, others. Works of Vivaldi, Spisak, Jacobs, Myers, Hoover (world premiere). Merkin Concert Hall at 8. $7.

DENNIS KOSTER, guitarist. Works by Sabicas, Tarrega, Lucar, Bach, Mozart, Sor, Escudero, Koster. CAMI Hall, 165 W. 57th St. (757-3255), at 8. $6.

TRIO CHANTECLAIRE—"A Little Christmas Concert," with works from medieval and Renaissance Paris, England, and Burgundy. St. Michael's Hall, 225 W. 99th St. (222-2700), at 8. $6.

THE SAVANNAH SHEIKS—Midtown Jazz at Midday. St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. $2.

JEFFREY ISRAEL, guitar and lute, with guitarist Craig Bihari, flutist Betty Corpier. A faculty concert, Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 8. Free.

MUSICAL ELEMENTS—"An Evening of Music for Instruments and Electronic Sounds," with flutist Robert Dick, Neil Rolnick on Synclavier, clarinetist James McElwaine, harpist Sara Cutler, William Moersch on marimba, pianist Elizabeth Difelice. Works by Davidovsky, Wilson, Wesley-Smith, Asia (N.Y. premiere), Le Baron (world premiere), Rolnick (world premiere). Cooper Union, Third Ave. and 7th St., at 8. $7.

SLAVIC ARTS ENSEMBLE—Chamber music. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

THE BAROQUE INVENTION, a chamber orchestra. St. Bartholomew's Church, Park Ave. and 51st St., at 12:10. Free.

MARK MORGANELLI & JAZZ FORUM ALL-STARS—Continental Insurance Atrium, 180 Maiden Lane, at 12:15. Free.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 1. Free.

Thursday, January 10

NEW YORK PHILHARMONIC, Zubin Mehta conductor; soprano Kiri Te Kanawa. Webern's Symphony, Op. 21; Strauss's *Four Last Songs*; Elgar's Symphony No. 1. Avery Fisher Hall at 8. $6–$30. Note: open rehearsal of this program, Thurs. only, at 9:45 a.m. $3.

HARVEY PHILLIPS, tuba. "Sweet and Low." Carnegie Recital Hall at 8. $8.50.

LAWRENCE PITCHKO, pianist (N.Y. debut). Beethoven, Szymanowski, Messiaen, Liszt. Merkin Concert Hall at 8. $8.

CHORUS ANGELORUM—Darien's *Missa Festiva* and *Dies Irae*. St. Agnes Church, 143 E. 43rd St., at 6. Donation, for organ-restoration fund.

NEW YORK CONCERTINO ENSEMBLE, Theodore Platt director. Music by Haydn, A. Salieri, and G. Salieri. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

RONA KLINGHOFER, vocalist. Lincoln Center Library at 4. Free.

BILL KIRCHNER NONET—Jazz. Citicorp Market, Lexington Ave. and 53rd St., at 6. Free.

CHAM-BER-HUANG, harmonica. Olympic Tower atrium, Fifth Ave. and 51st St., at 5:30. Free.

IK-HWAN BAE, SARAH KWAK, violinists/**STEVEN TENENBOM**, violist/**FRED SHERRY**, cellist. Stravinsky's Concertino for String Quartet; Mozart's String Quartet in B-flat, K. 589; Brahms's String Quartet in a, Op. 51, No. 2. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (718-624-4061), at 7. $8.

Friday, January 11

NEW YORK PHILHARMONIC—See 1/10. Today at 2.

CAROLINE STEWART, lyric soprano. Carnegie Recital Hall at 8.

MANNES CAMERATA, Paul Echols director. The medieval music dramas *Herod* and *The Slaughter of the Innocents*, in Echols's new performing editions. Christ Church, Park Ave. and 60th St. (838-3036), at 8. $10.

INTERMEZZO—Vocalist with violinist and pianist. Church of the Covenant, 310 E. 42nd St. (697-3185), at 12:10. Free.

PETER GORDON & HIS LOVE OF LIFE ORCHESTRA—Music from *Secret Pastures*, a work that premiered at BAM's "Next Wave" Festival. La Mama Annex, 74A E. 4th St. (475-7710), at 7:30. $12.

SONG HEE PARK, YOO KYUNG SHIN, CHUNG IL LEE—Pansori Epic Songs of Korea. Alternative Museum, 17 White St. (966-4444), at 8. $8.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 8. Free.

"BIG NICK" NICHOLAS, tenor sax. Jazz at Noon, a lunch-hour jam session. Freddy's, 308 E. 49th St. (888-1633), at 12. $4.

REGGIE WORKMAN AND HIS COMBO—Jazz concert, in tribute to Martin Luther King Jr. BACA Downtown, 111 Willoughby St., Brooklyn (596-2222), at 8. $5.

Saturday, January 12

NEW YORK PHILHARMONIC—See 1/10.

SAMUEL RHODES, violist, with pianist Robert MacDonald, Heckelphonist Donald MacCourt. "Hindemith: The Viola Legacy," first of a three-concert series. Sonata With Piano, Op. 11, No. 4; Unaccompanied Sonata, Op. 25, No. 1; Unpublished Unaccompanied Sonata, Op. 31, No. 4; Trio for Viola, Piano, and Heckelphone. Carnegie Recital Hall at 2. $10.

YEFIM BRONFMAN, pianist. Haydn, Schubert, Chopin, Prokofiev. 92nd Street Y at 8. $11–$15.

CURT CACIOPPO, pianist-composer. Rochberg (U.S. premiere), Schoenberg, Cacioppo (N.Y. premiere). Merkin Concert Hall at 8. $7.

MARK ANDERSEN, organist/**IRENE MADDOX**, flutist. Music by Bach, Andersen, Reinecke, Nicholson. Alice Tully Hall at 8. $8–$12.

GIDON KREMER, violinist, with pianist Oleg Maisenberg. Prokofiev, Schubert, Rochberg, Strauss. Washington Irving High School, 16th St. and Irving Pl. (586-4680), at 8. $2.

JEROME COOPER, with Rashied Ali and Glen Velez, in an all-percussion "New Jazz" concert. Carnegie Recital Hall at 8:30. $10.

GREGG SMITH SINGERS, with the Florilegium Chamber Choir. "An Evening of Sacred Song"; music by D. Scarlatti, Foss, Talma, Zaimont (these last three are premieres), Bach, and selections from *The American Singing Book*. St. Peter's Church, Lexington Ave. and 54th St., at 8:30. $10, $12.

CHARLES ROBERT STEPHENS, baritone. Handel, Britten, Talma, Ives. St. Peter's Church, Lexington Ave. and 54th St., at 5. $6, $8.

MANNES CAMERATA—See 1/11.

TIM & VICKI RICHARDS—Music of North India. Alternative Museum, 17 White St. (966-4444), at 8. $7.

ELITE KLEZMER BAND, Sandy Ross leader. Traditional music of Eastern Europe, and new music from Israel. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 8. $6.

SLAVIC ARTS ENSEMBLE—Chamber music. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

PETER GORDON—See 1/11.

BOB SIEBERT GROUP—Jazz. Citicorp Market, Lexington Ave. and 53rd St., at 6. Free.

YOUNG ARTISTS CONCERT—Lincoln Center Library at 2:30. Free.

HERBIE MANN, GERRY MULLIGAN AND THE ORCHESTRA—Queens College Colden Center, L.I.E. and Kissena Blvd., Flushing (718-793-8080), at 8:30. $12–$15.

Sunday, January 13

ELISABETH SODERSTROM, soprano, with pianist James Levine. Songs by Wolf, Rangstroem, Schubert, Britten, Tchaikovsky. Alice Tully Hall at 3. $14.

GIDON KREMER—See 1/12 for program. Today, Carnegie Hall at 3. $10–$17.50.

LOS ANGELES GUITAR QUARTET—Merkin Concert Hall at 8. $8.

ANGELA CHENG, pianist. Handel, Beethoven, Ravel, Hetu, Chopin, Liszt. Alice Tully Hall at 8. $6–$8.

REBECCA RUST, cellist, with pianist David Apter. Mendelssohn, Brahms, Bridge, Beethoven. Carnegie Recital Hall at 2. $7.

CHARLES COLEMAN, countertenor (N.Y. debut), with pianist Joseph Joubert. Works by Dowland, Mozart, Faure, Chaplet, Obradors; selected spirituals. Town Hall at 8. $10–$15.

AMERICAN NEW MUSIC CONSORTIUM—Carnegie Recital Hall at 8:30.

LOREN SCHOENBERG & THE 52ND STREET EXPRESS—"Vintage Jazz at the Vineyard,"309 E. 26th St. (683-0696), at 3. $8, $12 (latter, with wine).

SONG HEE PARK—See 1/11. Today at the Uris Auditorium, Metropolitan Museum, at 2:30. $7.

PRIMA CHAMBER ENSEMBLE—Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672), at 3. Free.

IK-HWAN BAE, others. See 1/10. Today at 4.

BRONX ARTS ENSEMBLE, with the Western Wind Vocal Ensemble. Works by Monteverdi, Luzzaschi, Strozzi, Freeman, Debussy. Riverdale-Yonkers Ethical Culture Society, 4450 Fieldston Rd., Bronx (549-1899), at 3. $7.

ALBERT EINSTEIN SYMPHONY ORCHESTRA, Stephen Moshman conductor; pianist Mark Sherman. Haydn's Symphony No. 97; Beethoven's Piano Concerto No. 5, "Emperor." Forchheimer Bldg., Albert Einstein College of Medicine, 1300 Morris Park Ave., Bronx, at 7:30. Free.

GILBERT PRICE, singer. Operatic concert, in tribute to Martin Luther King Jr. Brooklyn Museum, Eastern Pkwy., at 2. Free with museum admission.

CONCERTS IN CHURCHES—Composers Robert Cucinotta, Brooke Halpin, Jerold Ordansky, Donald Salmon; program of their chamber music, by Carolyn Clark, horn; Oleg Moston, pianist; Donald Salmon, pianist. Christ and St. Stephen, 129 W. 65th St., at 2. $5. . .Dave McKenna, Al Cohn, and Zoot Sims. Heavenly Jazz at Heavenly Rest, Fifth Ave. and 90th St., at 5. $7. . .Chamber music, at Madison Avenue Presbyterian, at 73rd St., at 4. $5. . .Violinist Benjamin Hudson, organist Graham Farrell. Bach, Purcell, Biber, Stravinsky. St. Ignatius, 551 West End Ave., at 4. $5. . .Bach Choir and Orchestra, with soloists, Frederick Grimes conductor, organist Nancianne Parrella. Bach Vespers: Cantata No. 7; Prelude and Fugue in G, S. 541. Holy Trinity Lutheran, C.P.W. and 65th St., at 5. Offering. . .Organist Paul Halley, following candlelight Choral Vespers. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St., at 7. Offering . . .Organist Donald Joyce; Bach program. St. John the Evangelist, First Ave. and 55th St., at 3. $4. . .Soprano Ann Monoyios, in a program with fortepiano. St. Michael's Hall, 225 W. 99th St., at 3. $5.

Opera

Metropolitan Opera
At the Metropolitan Opera House

TO APRIL 20—$13-$70. 1/7 at 8: Mozart's *La Clemenza di Tito,* Levine conducting; with Elizabeth Connell (debut), Troyanos , Riegel, Robinson, Murray, Cheek. 1/8 at 8: Mozart's *Cosi fan tutte,* Tate conducting; with Vaness, Dubinbaum, Hamari, Langridge, Schexnayder, MacNeil. 1/9 at 8: Strauss's *Ariadne auf Naxos,* A. Davis conducting; with Norman, Rolandi, Ewing, King, Duesing, Berberian. 1/10 at 8: *Cosi fan tutte*; same as 1/8. 1/11 at 8: Offenbach's *Les Contes d'Hoffmann,* Rudel conducting; with Malfitano, Bybee, Kraus, Morris, Velis. 1/12 at 2: *La Clemenza di Tito*; same as 1/7 (broadcast, WQXR). 1/12 at 8: *Ariadne auf Naxos*; same as 1/9.

Other

BLUEBEARD, by Offenbach. Production by Bronx Opera Company, in English; Michael Spierman conductor. Lehman College Theater, Bedford Park Blvd. near Jerome Ave., Bronx. 1/12 at 8, 1/13 at 2; $6, $8. Also at Hunter College Playhouse, Lexington Ave. and 68th St. 1/18, 19 at 8; $8, $10. (787-1356.)

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Thru 1/13: Herbert's *The Red Mill.* Wed.-Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30. $10-$16.50.

LA BOHEME, by Puccini. Opera Stage of the Brooklyn Lyric Opera, at Holy Name Auditorium, Amsterdam Ave. and 96th St. (837-1176). Sun. thru 2/17 at 3. $4.

THE MAGIC FLUTE, by Mozart; in English. Amato Opera, 319 Bowery (228-8200). 1/12 at 7:30; 1/13 at 2:30. $8.

Dance

New York City Ballet
At the New York State Theater

TO 2/24/—$4-$36. 1/8 at 8: *Bugaku, Ballade, Antique Epigraphs, The Four Temperaments.* 1/9 at 8: *Agon, Ballade,* a pas de deux to be decided, *Rejouissance.* 1/10 at 8: *Jewels.* 1/11 at 8: *Agon, Rejouissance, Western Symphony.* 1/12 at 2: *The Four Temperaments, Antique Epigraphs,* a pas de deux, *Western Symphony.* 1/12 at 8: *Jewels.* 1/13 at 1: *Bugaku, The Four Temperaments, Western Symphony.* 1/13 at 7: *Jewels.*

Other

MAZOWSZE—The Polish folk-dance troupe, 100 dancers, singers, and musicians. At Carnegie Hall. 1/9–13 at 8; 1/12 also at 3. $10–$17.50.

ERIC BARSNESS & DANCERS—*Atmosfera* and *Blood on the Keys.* The Kitchen, 59 Wooster St. (925-3615). 1/10–13 at 8:30. $6.

RICHARD BULL DANCE THEATRE—Premiere of *Invisible Cities,* music by and performed by Elliott Sharp, and two repertory works. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077), 1/10–12 at 8, 1/13 at 3. $7.

GAIL CONRAD/TAP DANCE THEATER—*Beyond the Bases,* and other "non-narrative tap fictions." Marymount Manhattan Theater, 221 E. 71st St. (924-0077). 1/8–12 at 8, 1/13 at 3. $9.

RIVERSIDE DANCE FESTIVAL—Tenth-anniversary Gala, 1/8 at 7:30: Phyllis Lamhut in a new improvisational work; Sophie Maslow company in "Gigue," an excerpt from *Louie's Book*; Vanessa Harwood; Bertram Ross as Raymond Duncan, and more, with other guest artists; $20. . .The week following, 1/9–12 at 8, 1/13 at 2, a mixed program of Riverside favorites. 1/12 at 8, for example, the Louis Horst centennial will be marked. $7. All at Riverside Church, the Drive at 122nd St. (864-2929).

WHILE YOU WERE OUT—Individual and collaborative dances by Erica Bornstein, Anna-Karelia Coates, and Suzanne Epstein. Ethnic Folk Arts Center, 179 Varick St. (620-4083). 1/12–14 at 8:30. $5.

YOUR HELPING HAND—Dance/performance piece choreogrpahed and performed by Jeff McMahon and Kaja Gam. P.S. 122, 150 First Ave. at 9th St. (477-5288). 1/11–13 at 9. $6.

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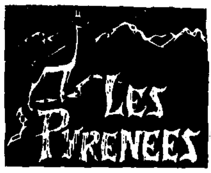

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ART

Galleries

Galleries are generally open Tues-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

PAT ABBOTT-RYAN/AL ORTEGA/REBECCA CROSS—"Neo-Fauve" paintings by all three. Thru 1/30. D'Este, 51 E. 63rd (752-8948).

GILLIAN AYRES—Recent abstract paintings by a British artist, thru 1/24. Knoedler, 19 E. 70th (794-0550).

GARY BUKOVNIK—New paintings, thru 1/12. Staempfli, 47 E. 77th (535-1919).

GRAHAM CAMPBELL—Atmospheric abstract paintings that take their forms from nature, 1/10-2/2. CDS, 13 E. 75th (772-9555).

DANIEL GALLIDUANI—Sculptures that incorporate mirrors, neon and moving parts, such as fans, 1/10-2/16. Fourcade, 36 E. 75th (535-3980).

GOYA—"*The Disasters of War*" and other prints from the collection of the Arthur Ross Foundation, thru 1/16. Spanish Institute, 684 Park (628-0420).

STANLEY WILLIAM HAYTER/ANNA CHROMY/JULIE SPEED—Prints made at his "Atelier 17," by such artists as Calder, Ernst, Giacometti, Miro, others/Fantasy paintings/Paintings with offbeat subject matter. Thru 1/19. Foxworth, 33 E. 65th (772-3460).

PHYLLIS HERFIELD—Portraits of people in the arts, thru 1/31. Salander-O'Reilly, 22 E. 80th (879-6606).

SUSAN HOELTZEL/CAROL MINARICK/NAOMI WEISSMAN—Large drawings on canvas of meticulously rendered scattered objects/Floor-to-ceiling watercolor panels that fuse painting and writing/Color photographs of Faulkner's home and other southern interiors around Oxford, Mississippi. Thru 1/31. Urdang, 23 E. 74th (288-7004).

KOBASHI—Polished stainless steel sculptures in organic, biomorphic forms, thru 1/30. Stone, 48 E. 86th (988-6870).

KOENIGSTEIN—New works in graphite on paper and on aluminum, thru 1/12. Elkon, 1063 Madison (535-3940).

MARINO MARINI/HENRY MOORE—Paintings and sculpture that focus on his horse-and-rider theme/50 bronze maquettes made between 1938-1984. 1/9-2/5. Weintraub, 992 Madison (879-1195).

MICHAEL MAZUR—Paintings and works on paper from his "Vine Tree" series—a tree weakened by a wisteria vine, and from his "Wakeby" series, which depict the landscape surrounding his summer house in Cape Cod, thru 1/19. Mathes, 851 Madison (249-3600).

TEDDY MILLINGTON-DRAKE—Watercolors of the Greek island, Patmos, thru 1/12. Mazoh, 13 E. 76th (737-2203).

NASSER OVISSI—Paintings, drawings and sculpture in a series called, "One Thousand and One Nights," 1/10-2/2. Taghinia-Milani, 1080 Madison (570-6173).

STEPHEN PACE—Figurative landscape paintings depicting this artist's personal experiences, set in and around his summer home in Maine, thru 1/30. Sachs, 980 Madison (734-7795).

MIMMO PALADINO—Large color linocuts based on Joyce's *Ulysses*, thru 2/14. Hamilton, 19 E. 71st (744-8976).

FRITZ SCHOLDER—Recent paintings and monotypes, thru 1/19. ACA, 21 E. 67th (628-2440).

SEMPE—Drawings and illustrations by an artist known for his *New Yorker* covers, thru 1/19. Lefebre, 47 E. 77th (744-3384)/French Cultural Services, 972 Fifth.

SYLVIA SLEIGH—A 25-foot landscape painting with figures entitled, "Invitation to a Voyage: the Hudson River at Fishkill," thru 2/2. Einstein, 1018 Madison (628-8782).

PHILIP SPEAKES/KIM UCHIYAMA—Paintings of cityscapes as viewed from the windows in this artist's studio/Abstract paintings that refer to landscape. 1/10-2/9. Cecil, 16 E. 72nd (517-3605).

ANDREW STEVOVICH—Paintings and pastels of stylized figures that are evocative of medieval Dutch and Italian paintings, thru 2/2. Coe Kerr, 49 E. 82nd (628-1340).

ROGER VIVIER—"Architecture du Frivole"—drawings, models and shoes from the 1950's to the present, with photographs by Erica Lennard, thru 1/19. Facade, 1044 Madison (744-4997).

JAMES WEEKS—Landscape and figurative paintings, 1/12-2/2. Hirschl & Adler Modern, 851 Madison (744-6700).

HENRY H. WOLF—Portraits and self-portraits on canvas and on paper, thru 1/16. Marymount Manhattan, 221 E. 71st (472-3800).

57th Street Area

MILTON AVERY/GABOR PETERDI—Works on paper, including figure drawings and landscapes, in oil crayon, gouache, watercolor/Etchings and engravings. Thru 1/30. Borgenicht, 724 Fifth (247-2111).

ISABEL BISHOP—Preliminary studies for drawings and paintings, thru 2/2. Midtown, 11 E. 57th (758-1900).

CHRISTOPHER BLOSSOM—Marine paintings, thru 1/26. Grand Central, 24 W. 57th (867-3344).

STANLEY BOXER—Figurative drawings in pencil and crayon, interweaving themes of flowers, horses, and nudes, 1/10-2/2. Emmerich, 41 E. 57th (752-0124).

JAMES COIGNARD—Paintings, works on paper and carborundum etchings, 1/11-2/9. Rosenberg, 20 W. 57th (757-2700).

MARCIA DALBY—A sculptural installation of both large and small objects, such as tools, insects, furniture, that draw the viewer into a confusing play with scale, thru 2/2. Wolf, 30 W. 57th (586-8432).

JEAN DUBUFFET—A series of new paintings entitled "Mires," with intense, all-over linear configurations suggesting targets or test patterns, thru 1/12. Pace, 32 E. 57th (421-3292).

JOHN DUFF—New sculpture, 1/9-2/2. BlumHelman, 20 W. 57th (245-2888).

CAROLE EISNER/FLORENCE PUTTERMAN—Paintings with figures by both. Thru 1/12. Segal, 63 E. 57th (486-2297).

MARTHA MAYER ERLEBACHER—Oil paintings and watercolors, thru 1/30. Schoelkopf, 50 W. 57th (765-3540).

DOMINIQUE FITCH-FEBVREL—Decoupages (papercuts in light boxes), with subject matter drawn from fairy tales, mythology and folk tales with women as the central characters, thru 1/12. Fitch-Febvrel, 5 E. 57th (688-8522).

CHRISTOPHER GERLACH/NANCY HAGIN—Recent landscape paintings in the "en plein air" tradition/Still life paintings with bold structural compositions. Thru 1/30. Fischbach, 24 W. 57th (759-2345).

HANS HOFMANN—Thirteen major paintings from the last decade of his life, thru 1/26. Emmerich, 41 E. 57th (752-0124).

BUDD HOPKINS—Recent paintings and sculpture, thru 2/5. Pearl, 38 E. 57th (838-6310).

TIM KELLEY/ESPHYR SLOBODKINA—Polychrome sculpture/Paintings of the '40s and '50s. Thru 1/30. Deutsch, 20 W. 57th (765-4722).

JIM MARTIN—Iridescent wall pieces and floor sculpture that create an impression of movement through light and shadow, thru 1/31. French, 41 W. 57th (308-6440).

GEORGE MCNEIL—New paintings, thru 2/2. Gruenebaum, 38 E. 57th (838-8245).

PIERA MCARTHUR—Pastels on paper by a New Zealand artist, thru 1/26. Armstrong, 50 W. 57th (582-8581).

JOHN MEYER—Landscape paintings, thru 1/26. Findlay, 41 E. 57th (486-7660).

RICHARD MOCK/JUDY RIFKA—Expressionistic paintings with fanciful subject matter/Paintings with images of war, and classical "Venus" paintings. 1/8-2/2. Alexander, 20 W. 57th (757-3721).

DONN MOULTON—Painted plywood and fiberglass cutouts of oversized images, such as childhood toys and other nostalgic items, thru 2/9. Kornblee, 20 W. 57th (586-1178).

MILTON RESNICK—Monochromatic abstract paintings, thru 2/2. Miller, 724 Fifth (246-1625).

AMINAH ROBINSON—Sculpture, drawings, books and quilts that document segments of Afro-American history, thru 1/26. Markel, 50 W. 57th (581-1909).

RICHARD STANKIEWICZ—Wall reliefs and free-standing sculptures made of welded steel, made between 1953-1981, thru 1/19. Zabriskie, 724 Fifth (307-7430).

SAUL STEINBERG—Etchings and lithographs, 1/11-2/9. Pace Editions, 32 E. 57th (421-3237).

JOYCE WEINSTEIN—Recent abstract paintings, 1/12-2/2. Haber Theodore, 24 W. 57th (541-9393).

JARVIS WILCOX/DIANTHA BAKER—Still life paintings by both. Thru 2/2. Lumbard, 38 E. 57th (421-3494).

FRANK LLOYD WRIGHT—*Over sixty drawings from* the archives of the Frank Lloyd Wright Foundation, 1/11-2/16. Protetch, 37 W. 57th (838-7436).

East Village

NINA CONOLLY—Paintings of images and objects from popular culture that draw upon the experience of growing up female in the early 'sixties, thru 1/13. Art City, 439 E. 9th (420-0867).

MATTHEW IMPERIALE/LOUIS MUELLER—Paintings applied to a Folk Art tradition in a series entitled, "Floor Clothes"/Hand-blown glass shapes and painted bronze constructions. Thru 2/3. Area X, 200 E. 10th (477-1177).

BONNIE LUCAS—Assemblages of feminine objects, such as powder puffs, lacey underwear, in a series entitled, "Domestic Surrealism," thru 1/27. Avenue B, 167 Ave. B (473-4600).

JAMES ROSS/CLAIRE FERGUSON—Recent abstract paintings/An installation. Thru 1/27. Gracie Mansion, 167 Ave. A (477-7331).

ROBERT SCHOEN—Recent marble sculptures, thru 1/27. Salvador, 216 E. 10th (228-3165).

ANSON SEENO—Figure paintings in phosphorescent pigments, thru 1/13. New Math, 503 E. 12th (505-8645).

SoHo and Tribeca

DONALD ALBERTI—Abstract drawings in charcoal, thru 1/12. Condeso-Lawler, 76 Greene (219-1283).

JOHN ALTOON—Oil paintings from 1960-1965, by an artist who was a major influence on the California art world of the '60s, thru 1/26. Thorp, 103 Prince (431-6880).

CARL ANDRE—Recent sculpture, thru 1/30. Cooper, 155 Wooster (674-0766).

BRUCE BARBER—An installation entitled, "Reading Room: A Visual Analysis of Corporate Advertising," thru 2/2. 49th Parallel, 420 W. Broadway (925-8349).

VICTOR BRAUNER/MARCEL JEAN/KURT SELIGMANN—Large-scale paintings/Drawings in a variety of media/Drawings from his series "Une Ecriture Lisible." Thru 1/26. Carpenter + Hochman, 420 W. Broadway (219-0110).

GUNTHER BRUS/HERMANN NITSCH/ARNULF RAINER—New paintings and drawings by these Viennese artists. 1/12-2/2. Gladstone, 152 Wooster (505-8690).

DANIEL BUREN—An installation incorporating various architectural elements such as columns and archways, thru 1/26. Weber, 142 Greene (966-6115).

SIMON CARR—Small still-life paintings and large-scale fishing, hunting, and boating scenes, thru 1/16. Bowery, 121 Wooster (226-9543).

SANDRO CHIA—New paintings, thru 1/26. Castelli, 420 W. Broadway (431-5160).

JOAN FISHER/CECILE OPRON/DAVID MCCULLOUGH—Recent paintings by all three. Thru 1/12. Littlejohn-Smith, 133 Greene (420-6090).

PETER FLACCUS—Abstract paintings that refer to nature by suggesting interaction of the elements through a rich, tumultuous color surface; 1/12-2/6. Knowlton, 153 Mercer (431-8808).

ELAINE GALEN—Abstract paintings suggestive of landscapes, thru 1/23. Soho 20, 469 Broome (226-4167).

MARGARET GOSDEN—Monotypes dedicated to peace and disarmament, thru 2/2. Starkman, 465 W. Broadway (228-3047).

GARY HALL—Paintings, thru 1/12. Concord, 451 Broome (925-2994).

SUSAN HARTNETT—Drawings, thru 1/12. Art Galaxy, 262 Mott (966-0426).

DON HAZLITT—Small painted constructions called "Floating Worlds,"1/10-2/6. Esman, 121 Spring (219-3044).

CARMEN HERRERA/JIMMIE DURHAM—A retrospective of paintings from 1951-1984/Recent sculpture using skulls and bones of animals. Thru 1/19. Alternative Museum, 17 White (966-4444).

SHERYL HUMPHREY—Land and seascape paintings peopled with characters from movies and television, thru 2/9. Herlin, 68 Thompson (431-8732).

ROBERT KIPPUR/GARY MAYER—Paintings. Thru 2/9. Exit Art, 578 Broadway (966-7745).

GRACE KNOWLTON—Sculpture, drawings, and photography, thru 1/31. Twining, 568 Broadway (431-1830).

LOUISE LAWLER/LAURIE SIMMONS/JAMES WELLING—New work. Thru 1/31. Metro Pictures, 150 Greene (925-8335).

ROBERT MORRIS—Work from 1967-1984. At Castelli, 142 Greene (431-6279), 1/12-2/9, and Sonnabend, 420 W. Broadway (966-6160), thru 1/26.

JOHN OKULICK—New wall sculptures that make reference to architecture, spacecraft and freeways, thru 1/16. Hoffman, 429 W. Broadway (966-6676).

GEORGE PECK—Paintings whose central theme is the contrast between city and country, 1/11-2/9, Stoler, 13 White (966-5090).

SIGMAR POLKE—Recent paintings by this German artist, thru 1/26. Boone, 417 W. Broadway (431-1818).

EDWARD PRAMUK—Paintings and drawings that depict Louisiana and the Gulf Coast as a mythological setting, thru 1/16. First Street, 386 W. Broadway (226-9011).

CURTIS RIPLEY—Ceramic sculpture, drawings, and paintings, thru 1/26. Toll, 146 Greene (431-1788).

SUSAN SMITH—Paintings that combine found architectural materials with color, thru 1/30. Gibson, 568 Broadway (925-1192).

MARCO TIRELLI—Paintings with patterns based on architecture, thru 1/31. Nosei, 100 Prince (431-9253).

JOHN TORREANO—Recent work, thru 2/2. Baskerville + Watson, 24 W. 57th (582-0058).

DENYS WATKINS—Paintings and collages of dreamlike images by a New Zealand artist, thru 1/12. Germans Van Eck, 420 Broadway (219-0717).

DAN WITZ—Figurative paintings on canvas and wood, 1/9-2/9. Semaphore, 462 W. Broadway (228-7990).

Other

ROMARE BEARDEN—Wood figures, thru 2/2. Cordier & Ekstrom, 417 E. 75th (988-8857).

MICHAEL CHANDLER—Recent paintings, 1/11-2/9. Ala, 32 W. 20th (741-3344).

CATHERINE HAZARD/RICHARD HOFMANN—Paintings dedicated to the people of the South Bronx / Paintings of heaven and hell. Thru 1/12. Fashion Moda, 2803 Third Ave., Bronx (585-0135).

JACOB LAWRENCE—A retrospective of paintings, drawings, and prints covering a span of fifty years, thru 4/6. Jamaica Arts Center, 161-04 Jamaica Ave., Jamaica (658-7400).

CHARLES LOCKE—A retrospective of paintings, prints and drawings, 1/9-2/2. Pratt Manhattan Center, 160 Lexington (685-3169).

AL LOVING—Recent works on handmade paper entitled "Mercer Series," thru 1/16. Onyx, 54 Irving Place (505-9001).

ROBERTO PACE—Abstract oil paintings on canvas and paper using luminous whites and earth tones, thru 1/9. Ala, 32 W. 20th (741-3344).

RUFINO TAMAYO—Paintings from 1937-1977, showing his progression from Mexican Surrealism to an exploration of color, surface and other formal values, and finally, to a preoccupation with universal symbols, thru 1/31. Martin, 213 E. 49th (980-8104).

GROUP SHOWS

Madison Avenue and Vicinity

BERNARD—33 E. 74th (988-2050). Works by American and European 20th century artists, including Cardenas, Dine, Downes, Leslie, Laurens, others; 1/9-31.

CENTER FOR INTER-AMERICAN RELATIONS—680 Park (249-8950). Neo-expressionist painting from around the world, thru 1/18.

FRIEDMAN—26 E. 82nd (794-8950). Fifty years of chair design, with works by Breuer, Eames, LeCorbusier, Mackintosh, Mollino, others; thru 2/14.

GRAHAM—1014 Madison (535-5767). Contemporary British pottery by Coper, Feibleman, Johns, Price, Rie, others; thru 1/19.

HOFFELD—1020 Madison (734-5505). 20th century European and American paintings, drawings, and sculpture by Baselitz, Dine, Guston, Irwin, Morley, Stella, others; thru 1/31.

KOVESDY—895 Madison (737-4563). Art of the 'twenties by Bakst, Gontcharova, Ladanyi, Weininger, others; thru 2/31.

LA BOETIE—9 E. 82nd (535-4865). Expressionist and Constructivist works, from 1910-1930, by Goncharova, Klimt, Kokoschka, Schiele, others; 1/12-3/16.

MARBELLA—28 E. 72nd (288-7809). Romantic landscapes by American painters, including Bierstadt, Hallowell, Lawson, Sloan, others; thru 2/2.

MUNICIPAL ART SOCIETY—457 Madison (935-3960). "On the Avenue, Fifth Avenue"—a visual celebration from 48th to 58th Sts.; thru 1/12.

SILBERBERG—16 E. 79th (861-6192). Works on paper by Agam, Miro, Tamayo, others; thru 1/31.

SOLOMON—959 Madison (737-8200). Paintings and sculpture by Baziotes, Noguchi, Rivers, Rothko, thru 1/31.

SPANIERMAN—50 E. 78th (879-7085). American landscape paintings by Bierstadt, Hassam, Inness, Lawson, Weir, others; thru 2/2.

57th Street Area

ARMSTRONG—50 W. 57th (582-8581). "The Artist's Mark," with works by Brooks, Flack, Gray, Parsons, others; thru 1/26.

DE NAGY—41 W. 57th (421-3780). Abstract paintings by Cheng, Fisher, Gionta, Wahl; thru 1/17.

DYANSEN 57—11 E. 57th (489-7830). Paintings by Kudo, Martinique, Morlock, Moser; thru 1/31.

FRUMKIN—50 W. 57th (757-6655). Works that deal with alienation as a state of mind or being, by Azaceta, Bosman, Coe, Drake, Edwards, others; drawings and watercolors by H.C. Westermann; thru 1/11.

HEESY—50 W. 57th (245-1420). Landscape paintings by Bartlett, Brown, Cohen, Mazur, Sallick, Stayton; 1/15-2/16.

HERSTAND—24 W. 57th (664-1379). Ancient, tribal, modern and contemporary sculpture; 1/8-3/2.

MCKEE—41 E. 57th (688-5951). Works by gallery artists, thru 1/26.

MUNROE—56 W. 57th (246-9616). Recent painting and sculpture by Armstrong, Bradford, Dworkin, Hewat, others; 1/8-2/16.

OSCARSSON HOOD—41 W. 57th (750-8640). 5th anniversary exhibition of gallery artists; 1/9-26.

ROSENBERG—20 W. 57th (757-2700). 17th and 18th century etchings from the collection of the Bibliotheque Nationale de France; 1/11-2/9.

ROSS—162 W. 56th (307-0400). Paintings by Cherry, Embry, Koczy, Rotterdam, others; thru 1/31.

ROYAL-ATHENA—153 E. 57th (355-2034). Masterworks of ancient art, thru 2/16.

SAMUELS—11 E. 57th (355-6444). Paintings, drawings and sculpture from the 14th-20th century, including works by Raphael, Tiepolo, Vermeer, Watteau, others; thru 2/2.

SEAGRAM—375 Park (572-7000). "Drawings by Sculptors: Two Decades of Non-Objective Art in the Seagram Collection," with works by Bladen, Judd, Hesse, LeWitt, Morris, others; thru 2/10 (Closed Sat.).

SOLOMON—724 Fifth (757-7777). An exhibition of painting and sculpture in cooperation with various East Village galleries/Selected photographs by Allen Ginsberg, from 1953 to the present; thru 1/26.

VERBENA—16 W. 56th (586-3606). "Dinosaurs and Dreams: Images of Peace"--a holiday benefit for *Save the Children*, with works by Broderick, Combs, Kropnick, Manno, Schreiber, others; thru 1/12.

VIRIDIAN—52 W. 57th (245-2882). Works by gallery artists, thru 1/12.

WUNDERLICH—41 E. 57th (724-8778). American paintings by Eakins, Latrobe, Ryder, Sargeant, others; thru 2/23.

East Village

B-SIDE—543 E. 6th (477-6792). Works by 20 artists, including Berkenblit, Cuvelier, Daze, Pocock, others; thru 2/3.

GROUND ZERO—526 E. 11th (475-5831). Inaugural show, with works by Brenner, Carey, Cockrill/Judge Hughes, Reid, Swansea, others; thru 2/3.

M-13—440 E. 9th (505-9016). Works by Augeri, Cyphers, Geltner, Ripps, others; thru 1/27.

NEW MATH—503 E. 12th (505-8645). "Dolls and Other Effigies," with works by Brody, DeMonte, Glantzman, Rutherford, others; thru 1/13.

P.P.O.W.—216 E. 10th (477-4084). "Indigestion"--artists who use food as political and social metaphor with works by Benney, Case, Marcus, Robinson, Shoemaker, others; thru 1/13.

SHARPE—328 E. 11th (777-4622). "Exquisite Objects" by Dean, Irish, Laemmle, Lucero, McCloud; thru 1/31.

Soho and Tribeca

ARBITRAGE—99 Spring (334-9755). Works by Charles, Donahue, Eckstein, Larned; thru 1/26.

ART PALACE—611 Broadway (473-3178). Works by Fetting, McLean, Rego, Roloff, Schuyff, Smith, Winters, others; thru 1/26.

ARTISTS SPACE—223 W. Broadway (226-3970). "Forced Sentiment," organized by Robert Longo, with works by Coates, Doran, Koivisto, Larmon, Otterson, Parrino, Surprenant; thru 1/12.

BAUM—109 Hudson (219-9854). "Ceremonial Light"-mixed-media works that employ glowing or glittering materials as content rather than ornamentation, by Armann, Beverley, Chase, Higgins, others; thru 1/26.

BLUE MOUNTAIN—121 Wooster (226-9402). Works by Auerbach, Baen, Holzman, Ross, Spark, others; thru 1/16.

BROWN—100 Greene (219-1060). "The Success of Failure"–problem or pivotal works of art by Antonakos, Benglis, Levine, Sonnier, Steir, Stella, diSuvero, Winsor; thru 1/15.

ELEMENTS—90 Hudson (226-5910). Use-related works in clay by Andersen, Coleman, Frantz, Hoard, Marsh, Temple, others; thru 1/12.

ESMAN—121 Spring (219-3044). Works on paper from the '20s to the present by Avery, Chia, Malevich, Morley, Scanga, others; thru 1/10.

55 MERCER—(226-8513). Works by 18 artists selected by former *Artforum* editor Joseph Masheck, 1/8-26.

49th PARALLEL—420 W. Broadway (925-8349). A selection of new design works from Toronto's "Phoenix" exhibition; thru 2/2.

GREENWALD—181 Mott (219-1642). "Weapons of War"--works by Acconci, Arakawa, Bourgeois, Golub, Haacke, others; thru 1/26.

HELLER—71 Greene (966-5948). Works by 90 leading and emerging glass artists; thru 1/27.

HUTCHINSON—138 Greene (966-3066). Abstract paintings and sculpture by Budd, Cohen, Emery, Ginnever, Ming, Resnick, Valentin; thru 1/31.

KIND—136 Greene (925-1200). "More Is More Is More"--paintings by Anderson, Copley, Escher, Hendon, Kohlhofer, Rand, Wizon; 1/12-2/2.

KITCHEN—59 Wooster (925-3615). "The Anticipated Ruin," with works by Beirne, Bender, Garrat, Jacobs, Komar and Melamid, Lawler, Levine, McCollum, Nagy, Parrino, Vaisman; 1/12-2/2.

MANHATTAN ART—81 Greene (219-2007). Drawings and sculpture by Bills, diSuvero, Marden, Moskowitz, Nonas, others; thru 2/2.

METRO PICTURES—150 Greene (925-8335). Works by Lawler, Simmons, Welling; thru 1/26.

PRINCE STREET—121 Wooster (226-9402). Invitational show, with works by Dean, Nichols, Levine, Robbins, Stafford, others; thru 1/16.

SANDER—51 Greene (219-2200). Sculpture by Fahlstrom, Oppenheim, Walliker, Wesselman, others; thru 1/19.

SHAFRAZI—163 Mercer (925-8732). Works by seven young French street artists who call themselves "The Ripoulin Group," 1/12-2/9.

STARKMAN—465 W. Broadway (228-3047). Paintings with architectural elements by Parker, Pennington, Quisgard; thru 2/2.

STELLWEG-SEGUY—169 Mercer (219-1320). "Soul Catchers," with works by Aycock, Beuys, Levine, Marisol, Maron, others; thru 1/12.

22 WOOSTER—(431-6445). Recent painting from New Zealand, by Albrecht, Bambury, Harris, Killeen, Ross, Trusttum; thru 1/26.

WHITE COLUMNS—325 Spring (924-4212). New sculpture by Allen, Cantwell, O'Hara, Peterka; video by Auder, Bratten, Peehl, Smith, others; 1/8-2/4.

Other

BERNARDUCCI—17 E. 17th (206-7578). Works by 20 artists, including Bosman, Cutrone, Prol, Wall; thru 2/3.

COOPER UNION—Third Ave. at 7th (254-6300). "Typographica USSR"--an exhibition of Soviet lettering, calligraphy and type design; 1/9-30.

Photography

BERENICE ABBOTT—Vintage portraits and views of New York, thru 1/26. Marlborough, 40 W. 57th (541-4900).

ROBERT BORG—Photographs of covered objects, pavements, and Carnival week in Rio di Janeiro, thru 2/2. Rosenberg, 115 Wooster (431-4838).

WYNN BULLOCK—Photographs of nudes, thru 1/12. Light, 724 Fifth (582-6552).

CHUCK CLOSE—Large-scale portraits made with the Polaroid Museum Camera at the Boston Museum of Fine Arts, 1/12-2/16. Pace/MacGill, 11 E. 57th (759-7999).

RALSTON CRAWFORD—Black-and-white photographs of machine, architectural, and nautical abstractions, 1/8-2/2. Miller, 724 Fifth (246-1625).

EDWARD S. CURTIS—Rare prints made with different kinds of photographic processes, of North American Indians, thru 1/13. Ledel, 168 Mercer (966-7659).

DOUGLAS FAULKNER—Undersea photographs of marine nature, thru 1/12. Neikrug Photographica, 224 E. 68th (288-7741).

NAN GOLDIN—Photographs taken in Berlin and New York, 1/5-31. Christminster, 336 E. 5th (475-8369).

I.C.P.—Fifth Ave. at 94th (860-1777). "Life: The Second Decade, 1946-1955," with photographs by Bourke-White, Capa, Halsman, Mili, Parks, Smith, others; thru 1/13.

BAYAT KEERL—*A synthesis of painting and photography* in works that challenge the traditional role of each medium, thru 1/12. Miller, 38 E. 57th (319-1800).

GRACE KNOWLTON—New silver and platinum prints, showing the abstract qualities of familiar places, such as ceiling and floor corners, stair wells, thru 1/26. Harder, 37 W. 57th (308-0043).

KNOWLTON—153 Mercer (431-8808). Photographs of flowers by Ekstrom, Horst, Lartigue, Man Ray, Modotti, others; 1/12-2/6.

MARCUS LEATHERDALE/ROBERT MAPPLETHORPE/LAURIE SIMMONS—Three individual views for advertising various products. Thru 1/12. McCoy, 19 E. 71st (570-2131).

ROBERT MILLER—Black-and-white photographs of nude models posed with incongruous found objects; thru 1/12. Boukaert, 100 Hudson (925-6239).

HOLLY ROBERTS—Images of the Southwest, 1/8-2/8. Pfeifer, 568 Broadway (226-2251).

LARRY SILVER—Photographs of "Muscle Beach" in the '50s, 1/8-2/24. I.C.P., Fifth Ave. at 94th (860-1777).

GARY WINOGRAND—Photographs from his "Women are Beautiful" series, taken between 1960-1975, thru 1/12. Zabriskie, 724 Fifth (307-7430).

Museums

AMERICAN CRAFT MUSEUM II, International Paper Plaza, 77 W. 45th St. Mon.-Sat. 10-5. $1.50, seniors & children 75 cents. Harvey K. Littleton: Glass Sculpture and Ceramics; thru 1/12.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat.5-9). Gardner D. Stout Hall of Asian Peoples, 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... New Margaret Mead Hall of Pacific Peoples...Asante: Kingdom of Gold; thru 3/17...Ban Chiang: Discovery of a Lost Bronze Age; thru 1/28...Titian Ramsay Peale, 1799-1885; thru Spring '85.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 11-6, Sun. 12-5. Closed Mon. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan.

BROOKLYN MUSEUM—188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. noon-5. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood...Celebration of Newly Installed Period Rooms...Light of Asia: Buddha Sakyamuni in Asian Art; thru 2/10...Curators Choice IV: Quilts; thru Jan...Daniel Serra-Badue: Paintings and Lithographs, Their Literary and Visual Antecedents; thru 1/27...New York By Forss: The Photographs of a Street Peddler; thru 2/14...Oriental Carpets from the McMullan Collection; thru 6/3.

THE CENTER FOR AFRICAN ART, 54 E. 68th St. (861-1200). Tues.-Sat. 10-5, Sun. 11-6. $2, seniors & students $1. African Masterpieces from the Musee de l'Homme; thru 1/26.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues 10-9, Wed.-Sat. 10-5, Sun. 12-5, $2; seniors & students $1, free Tues after 5...American Art Pottery; thru 1/25...European Illustration: 1974-1984; thru 2/3...Embellished Calendars; thru 2/24.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1 students and seniors 50 cents. Sun.1-6; $2. Children under 10 *not admitted*. James Abbott McNeill Whistler (1834-1903); thru 2/3.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $3, students and seniors $1.75. (Free Tues. 5-8). Modern Masters. . .Horst Antes: Votives; thru 2/3...Robert Motherwell; thru 2/3.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Wed.-Sun. 10-5 (last admission 4). $6, children $3. 20th-century technology, highlighting man's achievements at sea, in the air, and in space. Newly on exhibit. The Hall of Honor, living memorial to American heroes. . . Grumman F-11 Tiger.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon., Wed.,Thurs. noon-5, Tues. to 8, Fri. 11-3. Closed Sat., major Jewish Holidays. $2.50, seniors and students $1.50. Israel in Antiquity. . . Coins Reveal. . . Le-Hayyim-To Life! Cups of Sanctification and Celebration; thru Spring'85...Tefila—Dina Recanati Sculpture; thru 2/5...Larry Rivers - The History of Matzah: The Story of the Jews; thru 1/25...White City: International Style Architecture in Israel; thru 2/17...The Jewish Heritage in American Folk Art; thru 3/15...Fantasy and Form in the Hanukkah Lamp; thru 2/3.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 9:30-8:45, Wed.-Sun. 9:30-5:15. Suggested contribution $4; children & seniors $2. Reinstalled galleries of Egyptian Art. . . The New Jack and Belle Linsky Galleries of European paintings, furniture, porcelain, bronzes, and jewelry. . . Greek and Roman Treasury. . . New Installations in the American Wing. . . Roman Portraits and Reliefs from the First Century B.C., through the Third Century A.D. . . . . Sports in Ancient Greece. . . New Galleries for Ancient Near Eastern Art. . . The Flame and the Lotus: Indian and Southeast Asian Art from the Kronos Collections; thru 3/3...The John M. Crawford, Jr. Collection: Chinese Painting and Calligraphy; thru 6/16...The Camera and the Photograph: Images in Light...Portugal and Porcelain: A little-known chapter in European ceramic history; thru 2/3...French Drawings Recently Acquired: 1975-1984; thru 2/10...Photographs from the Museum's Collections; thru 1/27...Man and the Horse; thru 9/1...The Cloisters, Fort Tryon Park (923-3700). Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2.50 suggested donation. George Frideric Handel, 1685-1759; thru 2/17...Renaissance Artists: Letters and Documents; thru 2/24...Small Mischief; thru 2/24.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $2; seniors and students $1; free Tues. eve. Winning Moves: Gameboards of North America; thru 3/3.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5, $2; seniors and students $1. Art and artifacts from North and South America, ancient to modern. . . Arctic Art of the Eskimo . . .Faces out of the Mists; thru 1/20... Native Tastes; thru 1/20.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues. 12-8, Wed.-Sat. 12-5. $3; $2 students; $1.50 children & seniors. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily-...Charlie Brown: A Boy For All Seasons - 20 Years on Television; thru 1/31... A Tribute to Thames Television; thru 1/31.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1983; thru '84. . . New Toy Gallery. . . Rooms from the Home of John D. Rockefeller Sr. ..Cream of the Crop: The New Couture; thru 6/16...Manhattan on Ice: Skating and Sleighing in Old New York; thru 1/27.

MUSEUM OF MODERN ART, 11 W. 53rd St. (708-9400). Daily 11-6, Thurs. til 9. Closed Wed. $4.50; *students $3; seniors $2. (Thurs. 5-9 pay as you wish).* New West Wing. . . . . .'Primitivism' in 20th Century Art: Affinity of the Tribal and the Modern; thru 1/15...From the Gilman Collection: Photographs Preserved in Ink; thru 2/26...Lee Krasner: A Retrospective; thru 2/12.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.-Fri. 10-4:30; Sat., Sun. 1-5. Closed Mon. Free. . . Works by Max Beckmann; thru 1/13.

NATONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $2, seniors and students $1.50. Selections from the Permanent Collection. . .Spanish Painters in Search of Light; thru 1/15.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed. 12-8 (free 5-8). Tues.-Sun. 12-6. Closed Mon. $2.50; students & seniors $1.50, children free. Difference: On Representation and Sexuality; thru 2/3.

NEW YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5, $2; children 75 cents. The World of Tiffany: The Neustadt Collection of Tiffany Lamps. . . . . Visions of Liberty; thru 1/13. . . Firefighting on Parade: 1700-1865. . . The City Comes of Age: The Society Reminisces on its 180th Birthday; thru 2/3.....A Pageant of Heraldry in Britain and America; thru 1/27... Baroness Hyde de Neuville: Sketches of America, 1807-1822; thru 3/17.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (661-7220). Daily ex. Sun. 10-6; some collections to 9. . ...American Scenery: The Art of John and John William Hill; thru 1/15...Literary Gifts; thru 5/31.....Music by Richard Rodgers; thru 2/2...Art in Print: A Tribute to Robert Blackburn; thru 1/10...Women of Courage; thru 2/28.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. . . Joseph Ternbach Conservator/Collector; thru 1/13...Puppet Arcade; thru 1/13...David Rohn: Watercolors; thru 1/6.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues 1-8, Wed.-Sat. 11-5, Sun. 12-6. $3, seniors $1.50. (Free Tues. 6-8). 20th-Century American Art: Highlights of the Permanent Collection. . . Calder's Circus. . . . .The Third Dimension: Sculpture of the New York School; thru 3/3...Claire Zeisler: Fiber Sculptures; thru 3/10...Jonathan Borofsky:Mid-Career Retrospective; thru 3/10. **Whitney Museum** at Philip Morris, 42nd at Park (878-2550). Modern Masks; thru 2/7.

Auctions

CHRISTIE'S—*502 Park Ave. at 59th St.* (546-1000). Next sale 1/15. East, 219 E. 67th St. (570-4141). 1/8 at 10 & 2: Furniture, Paintings, and Decorative Objects. On view from 1/4.

DOYLE—**175 E. 87th St.** (427-2730). 1/9 at 10: Fine 19th Century Furniture, Paintings, and Decorations including Art Nouveau, Art Deco and 19th Century Sculpture. On view from 1/5..

PHILLIPS—**406 E. 79th St.** (570-4830). Next sale 1/16.

SOTHEBY'S—*York Ave. at 72nd St.* (606-7000). Next sale 1/14.

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly $15 and under*
(M)	Moderate—Mostly $15-$35
(E)	Expensive—Mostly $35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

*Average cost for dinner per person ordered à la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reade Sts., 349-5566. Casual. American. Spcls: fresh fettuccine with smoked salmon and sour cream, leg of lamb with scallions and basil, baby flounder with tomato coulis. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 6-11:30, Sat. 6:30-12:30. Available for private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. **(I-M)** AE, CB, DC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

BERNSTEIN ON ESSEX—135 Essex St., 473-3900. Casual. Kosher-Chinese-Deli. Spcls: fong wan gai, sweet and pungent beef/veal, pastrami & corned beef sandwiches. Open Sun.-Thurs. 11 a.m.-1 a.m., Fri. to 2 p.m., Sat. 7 p.m.-3 a.m. Private parties for 60. **(M)** AE, MC, V.

BERRYS—180 Spring St., at Thompson St., 226-4394. Casual. American-Continental. Spcls: salad chinoise, calf's liver with shallots, fresh brook trout, Berrys chocolate surprise. Res. sug. L Tues.-Fri. 11:30-3. Br Sat. noon-3:30, Sun. 11-4. D Tues.-Thurs. 5:30-11:30, Fri.-Sat. to midnight, Sun. 5:30-10:30. Closed Mon. **(M)** AE, MC, V.

THE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta Marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Fri. 5-11, Sat. to midnight, Sun. 11:30 a.m. - 11 p.m. Private parties for 30-100. Ent. nightly from 6. **(M)** AE, CB, DC, MC, V.

DELMONICO'S—56 Beaver St., at South William St., 422-4747. Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Res. sug. B Mon.-Fri. 7:15-10. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-10. Private parties for 12-250. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. & Sun. noon-midnight. **(M)** AE, DC, MC, V.

FERRARA'S CAFE—195 Grand St., 226-6150. Casual. Italian pastries only. Spcls: gelati, cannoli, cappuccino. Open daily 7:30 a.m.-midnight. **(I)** No Credit Cards.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman-Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. L & D Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: sautéed black fish with maltaise oranges, snow peas and whole grain rice; roast free-range chicken, grilled tuna steak with mushrooms and spaghetti squash, grilled spicy rib-eye steak. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking.**(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

LA BARCA—40 Fletcher St., bet. South & Front Sts., 514-9704. Casual. Italian. Spcls: homemade fettuccine primavera, pollo Capri, seafood alla Barca. Res. sug. L Mon.-Sat. noon-4. D Mon.-Fri. 4-9, Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. California-French. Spcls: veal with morels, sole with ginger & lobster, rack of lamb. Res. sug. L Tues.-Fri. 11-4. Br Sat.-Sun. 11-4. D Tues.-Sun. 5-midnight. Private parties for 100. Ent. Wed-Sat. Closed Mon. **(M)** AE, CB, DC, MC, V.

OCEAN CLUB—107 Reade St., 513-0610. Casual. Continental-Seafood. Spcls: seafood mixed-grill, bouillabaisse, medaillons of veal à la crème. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Thurs. 4-11:30, Fri.-Sat. to midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

OMEN—113 Thompson St., 925-8923. Casual. Japanese-provincial. Spcls: seafood, sashimi, tempure, suppon-soft-shell-turtle, pasta of the house. Res. nec. D Tues.-Sun. 5:30-11:30. Br Sat.-Sun. 11:30-4:30. Closed Mon. **(M)** AE.

PLUM BLOSSOM—416 Broadway, 925-6515. Casual. Cantonese. Spcls: dim sum, chicken paradise, fried crispy tender fish. Res. sug. Open daily 8 a.m.-11 p.m. **(I)** CB, DC, V.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.-Fri. 6:30-11:30, Sat.-Sun to midnight. **(M-E)** AE, MC.

RIVERRUN—176 Franklin St., 966-3894. Casual. French-Italian. Spcls: steamed mussels, fresh pasta, broiled steak & scampi in garlic sauce. Res. sug. L Mon.-Fri. 11:30-5. D Sun.-Thurs. 5-1 a.m., Fri.-Sat. to 2 a.m. Br Sat.-Sun. 11:30-5. **(I)** **AE, CB, DC, MC, V.**

RUGGERO'S—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian. Spcls: seafood salad with fresh dill mayonnaise, shrimp sarava, shrimp chuchu, pineapple surprise (for 2). Res. nec. D only Tues.-Sun. 7-midnight. Ent. Closed Mon. **(M)** AE, MC, V.

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.-Sat. noon-11 p.m., Sun to 10. Also **2444 Broadway, bet. 90th-91st Sts.**, 787-1110. **(I)** AE.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight., Fri. to 1, Sat. 1-1, Sun. 1-11. Private room for banquets. Valet parking for D. Ent. **(M)** AE, CB, DC, MC, V.

SPRING STREET—162 Spring St., at W. Broadway, 219-0157. Casual. Continental-Nouvelle. Spcls: stuffed shrimp with chive butter, cornish hen pepperonate, veal scallops with wild mushrooms & fresh herbs. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. 11:30-5. D daily 6-midnight. Ent. Thurs.-Fri. eves., & Br Sat.-Sun. Private parties for 30-150. **(M)** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili, and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E)**. **Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American-Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.-Fri. noon-4. D Sun.-Thurs. 4-10, Fri.-Sat. to 11. Private parties 25-150. **(M)** AE, CB, DC, MC, V.

ZI PEPPE—11 Waverly Pl, bet. Greene & Mercer Sts. 228-5450. Casual. Italian. Spcls: scampi al vino blanco, penne alla vodka, saltimbocca. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 5-11, Fri. to midnight, Sat. to 1 a.m. Private parties for 80. **(M)** AE, CB, DC, MC, V.

Greenwich Village

ANGELICA—82 Seventh Ave. South, at Bleecker St., 620-9622. Casual. Nouvelle-Italian. Spcls: bagna cauda, fresh pasta, new menu daily. Res. nec. D only Mon.-Sat. with seating at 7 p.m. Closed Sun. **(E)** No Credit Cards.

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

CALIENTE CAB CO.—61 Seventh Ave. South, at Bleecker St., 243-8517. Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br & L daily noon-5. D daily 5-3 a.m. Outdoor café. **(I)** MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M)** AE, CB, DC, MC, V.

COVENT GARDEN—133 W. 13th St., 675-0020. Casual. Continental. Spcls: roast duckling with apricot sauce, chicken Savoy, broiled veal chop, bouillabaisse. Res. sug. L Tues.-Fri. noon-3. D Sun.-Mon. 5-11, Tues.-Thurs. to 11:30, Fri.-Sat. to midnight. Br

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RESTAURANT DIRECTORY

Sat.-Sun. noon-3:30. Parties for 10-150. Ent. nightly. (M) AE, CB, DC, MC, V.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts., 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. (I) AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. (I) AE, MC, V.

GRAND TICINO—228 Thompson St., bet. Third and Bleecker Sts., 777-5922. Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. (I) AE, DC, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. (I) AE, DC, MC, V.

HARBOR HOUSE—410 Sixth Ave., bet. 8th & 9th Sts., 473-0670. Casual. Seafood-American. Spcls: red snapper en papillote; grilled Dover sole; oyster, shrimp and sausage jambalaya. Res. sug. L Mon.-Fri. noon-4. Br Sat.-Sun. noon-4. D daily 4:30-midnight. Private parties for 70. (M) AE, CB, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American-Seafood. Spcls: *lobster American, swordfish grilled over mesquite.* Res. nec. D Mon.-Sat. 5-11:30, Sun. 4-10:30. Private parties for 35-40. (M) AE, CB, DC, MC, V.

KNICKERBOCKER—33 University Pl., 228-8490. Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 4:30-11:30. S daily 11:30-3 a.m. Ent. Mon.-Sat. from 10:15. (M) AE, DC, MC, V.

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Casual. French. Spcls. of the day. Res. nec. L Mon.-Fri. noon-3. D and after theater S daily 5:45-11:30. Br Sat. & Sun. noon-4. (M) **AE, CB, DC, MC,V.**

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American-Nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6-11:30. S 11:30-2 a.m. Br Sat.-Sun. noon-4. Ent. nightly. (M) **AE, DC, MC, V.**

LE CANARD ENGLOUTI—72 Bedford St., 243-8593. Casual. Modern-French. Spcls: red mullet en papillote julienne; braised turbot, champagne sauce with truffles; *magret de canard grillé au navets.* Res. sug. D Tues.-Sun. 6:15-10:30. Closed Mon. (M) AE, CB, DC, MC, V.

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian-American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon-midnight daily. (I-M) AE, DC, MC, V.

MITALI—296 Bleecker St., at Seventh Ave. South, 989-1367. Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.-Sun. 11-3:30. D daily 4:30-midnight. Private parties. Complete D. Also **Mitali, 334 E. 6th St.,** 533-2508. (I) AE, MC, V.

ONE FIFTH—1 Fifth Ave., at 8th St., 260-3434. Casual. Continental. Spcls: Roquefort beignets with apple puree, seared tuna with figs and Alphonso olives, double breast of chicken with two mustards and bernaise with cornichons; chocolate mousse with pistachio crème anglaise. Res. nec. L Mon.-Fri. noon-3. Br Sat. noon-4, Sun. 11-4:30. D Mon.-Thurs. 6-12:30, Fri. to 1:30, Sat. 6:30-1:30, Sun. 6:30-12:30. Ent. nightly from 9:30. (M) AE, CB, DC, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: *assorted seafood with green, garlic, or egg sauces.* L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. (M) **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. (I-M) AE, DC, V.

SIDO—305 Avenue of the Americas, nr. Bleecker St., 242-5959. Casual. Lebanese. Spcls: Sido mazza, couscous, kafka kabob. Res. sug. D daily 5 - midnight. Private parties for 60. (M) AE, MC, V.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. (M) AE, CB, DC, MC, V.

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Closed Sun. (I-M) AE, DC, V.

VILLAGE GREEN—531 Hudson St., 255-1650. Dress opt. American. Spcls: lump Maryland crab imperial, baby rack of lamb, Pacific salmon, banana Foster. Res. sug. Br Sun. noon-4. D Tues.-Sat. 5:30-11:30. Private parties for 50. Pianist Murray Grand Tues.-Sat. Closed Mon. (M) AE, MC, V.

ZINNO—126 W. 13th St., 924-5182. Casual. Italian. Spcls: *chicken contadina, veal chop Milanese,* linguine frutti di mare. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 5:30-11:15, Fri.-Sat. to 11:45, Sun. 4:30-10:30. Ent. nightly. (M) AE, V.

14th-42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: involtini di *pollo, double rib stuffed pork chops, red snapper en* papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. *noon-4. Ent. nightly.* (M) **AE, CB, DC, MC, V.**

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. (I-M) AE, MC, V.

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave. at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.-midnight daily. *Spcl. Br Sun.* 10:30-3. *Pianist Mon.-Fri. 8 a.m.-2* p.m. (M) AE, CB, DC, MC, V.

DA VINCI—116 E. 39th St., 686-4666. Jacket required. Italian-Continental. Spcls: chicken primavera, duck Calvados, scaloppine of veal with two pepper puree. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10:30. Pianist Mon.-Sat. Closed Sun. (M) AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: *chicken Parador, shrimp Malaguena.* D only Mon.-Sat. 5-11. Closed Sun. (I-M) *No credit cards.*

EL POTE ESPANOL—718 Second Ave., bet. 38th & 39th Sts., 889-6680. Casual. Castilian. Spcls: shellfish, veal. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 5-11, Sat. to 11:30. Closed Sun. (I-M) **AE, DC, MC, V.**

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. *Spcls:* steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat 3-1, Sun. 3-midnight. *Free parking.* (I) AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. (M) AE, CB, DC, MC, V.

HARLEY STREET—547 Second Ave., at 30th St., 685-9659. Casual. American–Continental. Spcls: steak, rack of lamb, veal porterhouse, Dover sole. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Champagne Br Sat.-Sun. noon-4. Private parties. Pianist Thurs.-Sat. eves. (M) AE, DC, MC, V.

IBIZA—369 Lexington Ave., at 41st St., 953-0342. Casual. *Spanish-Continental. Spcls: paella* Valenciana, veal extremena, mariscada diablo. Res. sug. Open daily 11:30 a.m.-*midnight.* Br Sat.-Sun. *noon-4.* (M) AE, CB, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for B,L,D Mon.-Fri. 7:30 a.m.-4 a.m., Sat. noon-4 a.m., Sun. noon-midnight. Spcl. pre-theater D. (M) AE, MC, V.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: *bouillabaisse, mignonnette d'agneau aux herbes, ratatouille.* Res. nec. L Mon.-Fri. noon-2:30. *D daily 6-11. (M)* AE, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrées served between meals. Ent. (M) AE, CB, DC, MC, V.

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.-Fri. 11:30-11:30, Sat. *4-midnight with* Aldo Bruschi Trio. Closed Sun., except for parties over 50. (M) AE, DC, V.

RESTAURANT DIRECTORY

RUSSELL'S—Park Ave. & 37th St., in the Sheraton Hotel, 685-7676. Dress opt. American-Continental. Spcls: chicken Jack Daniels, calves liver, roast prime ribs. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-10:30. Br Sat.-Sun. noon-3. Pianist Mon.-Fri. evening & Br. (M) AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4-10:30, Fri. to 11, Sat. 5-11. Closed Sun. (M) AE, CB, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and dijon mustard. L Mon.-Fri. noon-2:30. D daily 6-11. Pre-theater D 5:30-7:30. Ent. nightly 5:30-1. (M) AE, CB, DC, MC,V.

14th-42nd Streets, West Side

CAFE SEIYOKEN—18 W. 18th St., 620-9010. Dress opt. Japanese-Continental. Spcls: mussels in sake-spiked broth with orange peel, calamari in tangy seafood à la niçoise, salmon with almonds and raisins in melted butter, sushi. Res. nec. L. Mon.-Fri. noon-3. D Sun.-Thurs. 6-midnight, Fri.-Sat. til 1 a.m. (M) AE, CB, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Reduced D rate parking 5-11. Closed Sun. (I-M) AE, MC, V.

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave., 924-7786. Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini alla Leone. Res. sug. L Mon.-Sat. noon-5. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Pianist nightly. Closed Sun. (I-M) AE, CB, DC, MC, V.

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. except for private parties. (I) AE, CB, DC, MC, V.

JERRY'S—565 W. 23rd St., 807-6261. Casual. Continental. Spcls: mesquite grill, fresh pasta, seafood. Res. sug. L Mon.-Sat. noon-4. Br Sun. 11:30-4. D daily 6-12:30 a.m. S daily 12:30-3 a.m. (M) AE, CB, DC, MC, V.

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental-American. Spcls: steak au poivre, stuffed pork chop, roast pheasant with wild mushrooms, fresh pasta. Res. sug. L Mon.-Fri. 11:30-4. Br Sun. noon-4. D daily 5-11:30. Ent. nightly. Private parties for 50-75. (M) AE, CB, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. American-Continental. Spcls: Keens mutton chop, veal chop with wild mushrooms, sauteed scallops with lemon & capers, seasonal game dishes. Res. nec. L Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5-11. Private parties. Closed Sun. (M) AE, DC, MC, V.

LAVIN'S—23 W. 39th St., 921-1288. Dress opt. American. Spcls: roast pheasant, grilled rabbit, Coho salmon in sauces of American wines. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10. Private parties for 100. Closed Sat.-Sun. (M) **AE, CB, DC, MC, V.**

MURANO—207 W. 36th St., 695-5220. Casual. Northern Italian. Spcls: cappellini with seafood, veal Murano, scampi. Res. nec. L Mon.-Fri. 11:45-3:30. D Mon.-Fri. 5-10, Sat. 6-11. Ent. Mon.-Sat. Closed Sun. (M) AE, CB, DC, MC, V.

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11-4:30. D daily 4:30-10:30. Complete L & D. Spec. gourmet & family Ds. (I) AE, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. (M) AE, CB, DC, MC, V.

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. from 6 p.m. Closed Sun. (I-M) AE, CB, DC, MC, V.

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Casual. International. Spcls: chicken Jeanetta, coulibiac of salmon with lobster sauce, loin of

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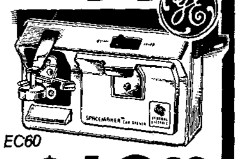

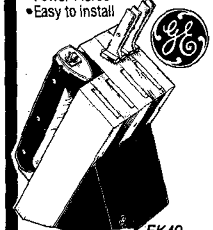

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AE, MC, V.

37th STREET HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former townhouse.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Complete D 5-10. Music Mon.-Thurs. 7-midnight, Fri.-Sat. 8-1 a.m. Private parties. Closed Sun. (M) AE, CB, DC, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. (I)
AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Pre-theater D 5:30-7. Br Sun. 11:30-3. (M-E) Afternoon tea Mon.-Sat. 3-5. Ent. Mon.-Sat. 3:30-10:30 & Sun. Br. AE, CB, DC, MC, V.

BILL'S GAY NINETIES—57 E. 54th St., 355-0243. Dress opt. American. Spcls: veal piccata, sirloin steak, shrimp scampi. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-midnight. Private parties for 20-60. Ent. Closed Sun. (M) AE, CB, DC, MC, V.

CAFE DE PARIS—924 Second Ave., at 49th St., 486-1411. Casual. French. Spcls: entrecote Cafe de Paris, red snapper steamed in sea-rock salt, duck à l'orange. Res. nec. L Mon.-Fri. noon-3. Br Sat.-Sun. 11:30-4. D Mon.-Thurs. 5:30-11, Fri.-Sun. to 11:30. (M) AE, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. (E) AE, CB, DC, MC, V.

CASTILIAN—303 E. 56th St., 688-6435. Casual. Spanish. Spcls: mariscada diablo, chicken villarroy, paella Valenciana. Same menu daily noon-midnight. (I) AE, CB, DC, MC, V.

CHRISTO'S—143 E. 49th St., 355-2695/6. Casual. American-Italian. Spcls: lobster, steak, veal piccata. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 4:30-2 a.m., Sat.-Sun. from 4. (M) AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. (I) AE, CB, DC, MC, V.

FORTUNE GARDEN PAVILION—209 E. 49th St., 753-0101. Dress opt. Chinese-Szechuan-Cantonese. Spcls: velvet chicken, prawns casino, sampan squid. Res. nec. Open daily 11:30 a.m.-11 p.m. Bar til 1 a.m. Pianist daily noon-3,5-11. (M) AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Jacket required. International. **Pool Room:** L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. (E). **Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. (M-E) AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. (M-E)
AE, CB, DC, MC, V.

HUNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.-Thurs. 11:30 a.m. - 11 p.m., Fri.-Sat. to 1 a.m. (M) AE, CB, DC.

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. (M) AE, DC, V.

IL NIDO—251 E. 53rd St., 753-8450. Jacket required. Northern Italian. Spcls: malfatti, pollo *toscana*. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 5:30-10:15. Closed Sun. (M) AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. (M)
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LA RECOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of duck with crayfish in muscadet sauce, steamed sea-bass on poussé pierre. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11. Closed Sun. (E) AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10:30, Sat. 5-11, Sun. 5-10:30. Private parties. (M-E) AE, CB, DC, MC, V.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M-E) AE, CB, DC, MC, V.

L'ENDROIT—208 E. 52nd St., 759-7373. Formal. Classic French. Spcls: rack of lamb en croute, Dover sole Dieppoise, escalope de veau aux champignons. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Private parties for 40. Closed Sun. (M) AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. (E) AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. (E) AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. (M) AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave., & 51st St., 753-1515. Casual. American-Continental. Spcls: angel's hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp Pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. (I-M) AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. (I-M) AE, CB, DC, MC, V.

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. (E) AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. (M) AE, CB, DC.

PRUNELLE—18 E. 54th St., 759-6410. Formal. Classical French. Spcls: canette confite, saumon à la moutarde, noisette de veau princesse. Res. nec. L Mon.-Fri. noon-3. D daily 5:30-11. (E) AE, CB, DC, MC, V.

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffie ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.-Fri. 6-10. Private parties. Closed Sat.-Sun. (E) AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. (M) AE, CB, DC, MC, V.

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M-E) AE, CB, DC, MC, V.

SCOOP—210 E. 43rd St., 682-0483. Casual. Northern Italian. Spcls: shrimp alla Romano, veal Valdostano, steaks, fresh fish. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Sat. 5-11. Free D parking 5:30-12:30. Closed Sun. (M) AE, CB, DC, MC, V.

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Private tatami rooms. Closed Sun. (M-E) AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. (M) AE, CB, DC, MC, V.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4 to 5-lb. lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. (M) AE, CB, DC, MC, V.

TAI PEI—712 Third Ave., bet. 44th & 45th Sts., 697-6776. Casual. Szechuan-Hunan-Mandarin. Spcls: shrimp roll, beef orange flavor, general Tso's chicken. Res. sug. L daily noon-3. D daily 3-10. Private parties for 10. (I-M) AE, DC, MC, V.

TANDOOR—40 E. 49th St., 752-3334. Casual. North Indian. Spcls: tandoori chicken, alu paratha, chicken tikka masala. Res. sug. L daily noon-3. D daily 5:30-11. Buffet L. Private parties for 100. (M) AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. (I) AE, DC, MC, V.

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. (M) AE, CB, DC, MC, V.

TSE YANG—34 E. 51st St., 688-5447. Dress opt. Peking-Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon-3. D daily 6-midnight. Private parties for 10 - 60. (M) AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. British-American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10-12:30 a.m. Cocktails 10:30 a.m.-1 a.m. (M). **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7:30-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun.-Mon. 8-1a.m. (M-E). **The Waldorf Cocktail Terrace:** Tea daily 2:30-5:30. Cocktails 2:30 p.m.-2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.-Sat 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.-Fri., Sun. noon-11:30, Sat. to midnight. Complete L & D. Banquet room 20-100. (M) AE, CB, DC, MC, V.

A LA FOURCHETTE—342 W. 46th St., 245-9744/246-1960. Dress opt. French. Spcls: moules marinière, duckling bigarade, seafood Bercy. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. from 4:30. Closed Sun. (M) AE, CB, DC.

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: California radicchio with baked goat cheese, marinated swordfish & salmon with barbecue butter, key lime pie. Res. sug. B Mon.-Fri. 7:30-11. Br Sat.-Sun. 9-4. L Mon.-Fri. 11-4. D daily 4-10. S daily 10-midnight. (M) AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. (M) AE.

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Casual. Continental. Spcls: smoked duck, sparkling shrimp, orange chicken, fettuccine, flounder en papillote, rack of lamb, sushi bar. Res. nec. L Mon.-Sat. noon-4. D Mon.-Sat. 5-2 a.m. Bar til 4 a.m. Spcl. prix fixe D 8-midnight. Parties for 300. Pianist nightly. Closed Sun.(M) AE, MC, V.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. (M-E) AE, CB, DC, MC, V.

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RESTAURANT DIRECTORY

BEANSTALK—1221 Sixth Ave., bet. 48th-49th Sts., 997-1005. Casual. Nouvelle-American. Spcls: chicken & lobster Americana, fresh poached salmon in mustard dill sauce, artichoke linguine with shrimps & scallops in herbal butter sauce. Res. sug. L Mon-Sat. 11-4. Br Sun 11-4. D Mon. 4-9, Tues.-Thurs. to 11, Fri.-Sat. to 11:30, Sun. to 8. Private parties for 180. (I) AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St., & Broadway, 757-3110. Casual. American. Spcls: steak, old-fashioned barbecued ribs, hamburgers, incl. salad bar; shrimp; beer, wine or sangria with dinner. L Mon.-Sat. 11:30-3:30. D Mon.-Thurs. 4-11:45, Fri.-Sat. to 12:45, Sun. 1-10:45. Child's D. (I-M) AE, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. (M-E) AE, CB, DC, MC, V.

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St.,(7th floor) 315-0100. Casual. French-Regional. Spcls: warm escargot mousse with tomato sauce, grilled fillet of salmon with mushroom butter, fresh pasta. Res. sug. B daily 6:30-11. L daily 11:30-3. D daily 5-midnight. Private parties for 15-60. (M) AE, MC, V.

CAFE 43—147 W. 43rd St., 869-4200. Casual. French-International. Spcls: wild rice and crabmeat fritters, striped bass wrapped in cabbage with pink butter, sauteed lamb chop with thyme flower, chocolate cake Cafe 43. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5:30-11:30. S 11:30-1:30. Closed Sun. (M) AE, CB, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. (I-M) AE, CB, DC, MC, V.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard buerre blanc, fresh fish daily. Res. sug. Open Mon.-Sat. 11:30 a.m. -2 a.m. Bar til 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. (M) AE, CB, DC, MC, V.

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-10, Sun. from 4. Br Sat. 11-3, Sun. from noon. S Mon.-Sat. from 10 p.m. (M) AE, CB, DC, MC, V.

EL JEREZ—234 W. 56th St., 765-4535/245-9817. Casual. Spanish-Mexican. Spcls: paella Valenciana, chicken with garlic sauce, chicken Mexican style. Res. sug. Open Mon.-Fri. noon-11 p.m., Sat.-Sun. 1-11. (I-M) AE, CB, DC, MC, V.

FRANKIE AND JOHNNIE—269 W. 45th St., upstairs, 245-9717. Casual. Steakhouse. Res. sug. D only Mon.-Sat. 4:30-midnight. Free parking after 5:30. Closed Sun. (M) AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, *côte de veau aux chanterelles*. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. (M) AE, CB, DC, MC, V.

FRERE JACQUES—151 W. 48th St., 575-1866. Dress opt. French. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Pre-theater D 5-6:30. Discount parking after 5:30. Closed Sun. (I-M) AE, V.

FUJI—238 W. 56th St., 245-8594. Casual. Japanese. Res. sug. L Mon.-Fri. noon-2:45. D Mon.-Sat. 5:30-10:15. Complete L & D. Closed Sun. (I-M) AE, CB, DC, MC, V.

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese-Mandarin. L Mon.-Sat. 11:30-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Complete L & D. (I) AE, CB, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. (M) AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. (M) AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. (M) AE, CB, DC, MC, V.

LARRE—846 Seventh Ave., bet. 54th-55th Sts., 586-8096. Casual. French-American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provencale. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11. Closed Sun. (I-M) AE, CB, DC, MC, V.

LA VERANDA—163 W. 47th St., 391-0905. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Private parties for 10-200. Free parking from 6-midnight. Closed Sun. Also **La Veranda—60 E. 54th St.**, 758-5560. (M) AE, CB, DC, MC, V.

LE CHAMBERTIN—348 W. 46th St., 757-2154. Dress opt. French restaurant with wine cave. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-9:30. After-theater dining. Private parties. Closed Sun. & holidays. (I-M) AE, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. (M) AE, CB, DC, MC, V.

NICK & GUIDO—334 W. 46th St., 974-9895. Casual. Northern Italian. Spcls: linguine al pesto, fusilli alla vodka, veal scaloppine alla Friulana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4:30-10:30, Fri.-Sat. to 11:30, Sun. to 11. Complete L. Pre-theater D 4:30-7:30. Ent. Sat. Private parties. (M) AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, *spendino Romano*. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. (M) **AE, DC, V.**

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikke. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. (M) AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th *floor of RCA building*, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open til midnight), Tues.-Sat. to 11:30 (open til 1 a.m., Fri.-Sat. til 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. (M). **Rainbow Grill**: Jacket required. Nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). (M) AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. (M) AE, CB, DC, MC, V.

RENE PUJOL—321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete L & D. Closed Sun. & holidays. (M) AE, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: *zuppa di pesce*, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. (M-E) AE, CB, DC, MC, V.

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American-Seafood. Spcls: whole gingered fish, swordfish broiled over mesquite & hickory, fried soft shell crabs. Res. nec. L Mon.-Sat. noon-3. D daily 5-10. Pre-theater D 5-6:30 with free parking. (M) AE, CB, DC, MC, V.

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood-Continental-Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30-3:30. D daily 4:30-midnight. Bar til 1 a.m. Private parties for 40. (I) AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. (I) No Credit Cards.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. (E) AE, CB, DC, MC, V.

U.S. STEAKHOUSE—120 W. 51st St., 757-8800. Casual. American. Spcls: steak, chicken, fresh fish. Res. sug. L Mon.-Fri. 11:30-3. D daily 5-midnight. Free D parking after 5. Private parties for 50. (M) AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.-1 a.m. Ent. nightly. Private parties. Also **Victor's Cafe—240 Columbus Ave. at 71st St.**, 595-8599. (M) AE, CB, DC, MC, V.

57th-60th Streets

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. (M) AE, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. (M) AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Jacket required. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M) AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: chateaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. (M) AE, CB, DC, MC, V.

LE CHANTILLY—106 E. 57th St., 751-2931. Formal French. Spcls: mousse aux deux poisson sauce riche, grenadin de veau en croûte Chantilly, suprême de striped bass a naturel, pâtisserie Chantilly. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. (E) AE, MC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. (M) AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. (M) AE, DC.

LES TUILERIES—40 Central Park S., 832-3833. Casual. French. Spcls: filet of bass with ginger, fresh pasta with lobster and basil, lamb chops old French style. Res. sug. L Mon.-Fri. 11:30-3. Br Sat.-Sun. noon-5. D daily 5:30-midnight. Pianist nightly from 9:30. Private parties. (M) AE, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. (M) AE.

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. Private parties for 150. (E) AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required, French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.-Fri. 7:30-9:45. L Mon.-Fri. noon-2:15. D daily 6-10:45. Pre-theater D 6-7. Complete L. (E) AE, CB, DC, MC, V.

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. (M) AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5:30-11, Fri.-Sat. to 11:30. S daily til 12:30 a.m. (M-E) **Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m. - 1 a.m., Sun. from noon. (M-E) **Palm Court:** Dress opt. Continental. Res. nec. L, Tea, "After 8": Mon.-Fri. 7:30 a.m. - 1 a.m., Sat to 2 a.m., Sun. 11 a.m. - midnight. (E) **Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. D Mon.-Thurs. 5-11, Fri.-Sat. to 11:30, Sun. 4-11. Bar: Mon.-Thurs. 11:30 a.m.-12:30 a.m., Fri. 11:30-1:30, Sat. 3-1:30, Sun. 4-11:30. (M-E) AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Disco dancing from 10:30. Closed Sun. (E) AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Pre-theater D 5:30-7. Closed Sun. (M) AE, DC, MC, V.

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L daily 11:45-3:30. D daily 5-midnight. (M) AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. (M) AE, CB, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. (M) AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. (M) AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French-Cuisine Maximin. Spcls: petite timbale de pàtes fraîches à la langouste rose, filet de bar aux poireaux et aux truffes. Res. nec. D Mon.-Wed. 7-midnight, Thurs.-Sat. to 1 a.m., Sun. to 2 a.m. Private parties for 150. Complete D. Closed Sun. (E) AE, CB, DC, MC, V.

Above 60th Street, East Side

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B daily 7-11. L Mon.-Sat. noon-3. D Tues.-Sat. 6-10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L daily noon - 3. Drinks til 11 p.m. **Red Jacket:** Bar noon-1 a.m. daily (M) AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 6-9:30. Pre-theater D Tues.-Thurs. 5:45-6:45. Closed Sun. & Mon. (M) No credit cards.

BORDER CAFE—244 E. 79th St., 535-4347. Casual. American-Southwestern. Spcls: blue corn enchiladas, green chile chicken chili, 'make your own tacos' Border Fiesta. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. 11:30-3:30. (M) AE, DC, MC, V.

CAMPAGNOLA—1382 First Ave., at 74th St., 861-1102. Dress opt. Northern Italian. Spcls: bronzino, double-cut veal chop, veal Milanese. Res. nec. L Mon.-Fri. noon-3. D daily 5:30-midnight. (M) AE, CB, DC, MC, V.

CAPRICCIO—33 E. 61st St., 759-6684. Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. (M) AE, CB, DC, MC.

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. D daily 6-1 a.m. **Carlyle Restaurant:** French cuisine. B daily 7-10:30 a.m. Buffet L Mon.-Sat. noon-3. Br Sun. noon-3. D daily 6-11.(M-E) AE, CB, DC, MC, V.

ERMINIA—250 E. 83rd St., 879-4284. Dress opt. Northern Italian. Spcls: pappardelle with ricotta, spiedino de pesce, pollo alla grille. Res. nec. D only Mon.-Sat. 5-11. Closed Sun. (M) AE.

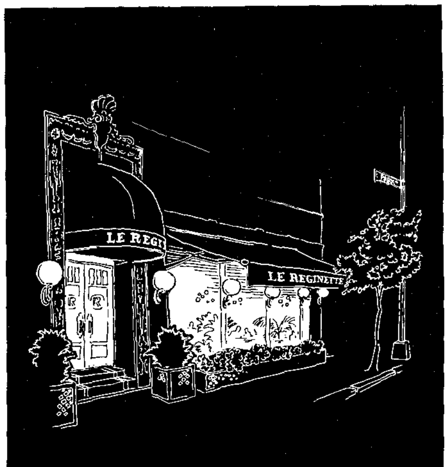
FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.-Thurs. 11:30 a.m.-1 a.m., Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11:30-4. (I) AE, CB, DC, MC, V.

LE BOEUF A LA MODE—539 E. 81st St., 650-9664. Dress opt. French. Spcls: sweetbreads béarnaise, duckling aux cerises, veal florentine. Res. sug. D only Tues.-Sun. 5:30-11. Complete D. Closed Mon. (M) AE, DC, MC.

LE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, cote de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Complete L & D. Closed Sun. (E) AE.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.-Sat. noon-3, Sun. noon-4. D Mon.-Sat. 6-11, Sun. 5-9:30. Private parties. (M) No credit cards.

LE REGENCE—37 E. 64th St., in the Plaza Athenee, 734-9100. Jacket & tie required. French-Seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, sauman grillé sur flan de champignons. Res. nec. B daily 7-10. L daily noon-2:30. D daily 6-10:30. (E) AE, CB, DC, MC, V.



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RESTAURANT DIRECTORY

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed Sun. (M) AE, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: Irish sea scallops, crab ravioli with three cheeses, roast saddle of lamb. Res. sug. L Mon.-Fri. 11:30-3.D daily 5-midnight. Br Sat.-Sun. 11:30-4. (M) AE, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: charcoal grilled duck, veal piccata, navarin of lamb, roast wild boar, chocolate fudge cake. Res. sug. L Mon.-Fri. noon-5. D Sun.-Thurs. 5-12:30 a.m., Fri.-Sat. to 1:20 a.m. Br Sat. noon-5, Sun. from 11. Pre-theater D Mon.-Sat. 5-7. (M) AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, lobster, chops, ribs, fresh fish daily. D Mon.-Sat. 5-midnight, Sun. 4-11. 2-hr free parking after 5. (I-M) AE, CB, DC, MC, V.

MR SAM'S—1265 Third Ave., at 73rd St., 517-2020. Dress opt. American. Spcls: prime steak, fresh seafood, lobster. Res. sug. D Sun-Thurs. 5-11, Fri.-Sat. to midnight. Br Sun. noon-3. Private parties for 80. Pianist Tues.-Sat. (M) AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Casual. American. Spcls: steak, chops, seafood. Res. sug. D daily 5-11. Bar Mon.-Sat. til 1 a.m. Pianist Mon.-Sat. (M) AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental. Spcl: breast of duckling with red cabbage and Calvados, rosettes of veal with mirabelles, fricassee of lobster with morels. Res. sug. B daily 7-noon. L Mon.-Sat. noon-2:30. Br Sun. noon-5. D daily 5-10:30. S from 10:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. (M-E) AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingenbre frais. Res. sug. B daily 7-10:30. L daily noon-2:30. D daily 6:30-10:30. (E) AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4-8lb. lobster. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. (E) AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.- Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. (M) AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. American-Continental. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Cocktails 4-7 incl. free hors d'oeuvres. Bar til 4 a.m. Br Sat. 11:30-4, Sun. from 11. Ent. Private parties. (M) AE, DC, MC, V.

SALA THAI—1718 Second Ave., bet. 89th-90th Sts., 410-5557. Casual. Thai. Spcls: Bangkok duck, salmon with green curry sauce, deep fried whole fish with chili and garlic sauce. Res. sug. D only Mon.-Sat. 4:30-11:45, Sun. to 11. (I-M) AE, CB, DC.

YUKA—1557 Second Ave., at 81st St., 772-9675. Casual. Japanese. Spcls: sushi, sashimi, chicken/beef teriyaki. Res. sug. L daily noon-3. D daily 5:30-11. (M) AE, DC, MC, V.

Above 60th Street, West Side

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. L Mon.-Fri. noon-3. Br Sat. noon -3, Sun 10-4.D Mon.-Sat. 5:30-12:30, Sun. 5-11. (M-E) AE, CB, DC, MC, V.

CAVALIERE—108 W. 73rd St., 799-8282. Casual. Northern Italian. Spcls: paglia e fieno, branzino livornese, scaloppine alla genovese, Italian cheesecake. Res. sug. L Mon.-Fri. 11-4. Br & L Sat.-Sun. 11-4. D Sun.-Thurs. 5-1 a.m., Fri.-Sat. to 3 a.m. Private parties for 50 (M) AE, CB, DC, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. (M) AE, CB, DC, MC, V.

OENOPHILIA—473 Columbus Ave., at 83rd St., 580-8127. Casual. Continental. Spcls: swordfish marine with cucumber & coriander sauce, country quail stuffed with brandied apricots, boned duck with brandied peach sauce. Res. sug. D only Mon.-Thurs. 6-11, Fri.-Sat. 5:30-11:30, Sun. 5-10. Br Sun. noon-3:30. Live ent. Sun. (M) AE, DC, MC, V.

SHELTER—2180 Broadway, at 77th St., 362-4360. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5-2, Fri.-Sat. to 3. Br Sat.-Sun. 11:30-4:30. Bar til 4 a.m. Glass enclosed café. (I) AE, DC, MC, V.

SIDEWALKERS'—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Maryland spiced hard-crabs, mesquite grilled fresh fish, fresh crab-cake, oysters, mussels, clams. Res. sug. D Mon.-Thurs. 6-11:30, Fri.-Sat. to midnight, Sun. 5-11. Private parties for 15-125. (M) AE, CB, DC, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. (M) AE, CB, DC, MC, V.

THE TERRACE—400 W. 119th St., 666-9490. Dress opt. Classical French-Nouvelle. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tues.-Fri. noon-2:30. D Tues.-Thurs. 6-10, Fri.-Sat. to 10:30. Banquet facilities for 150. Chamber music Tues.-Sat. Free valet parking. Closed Sun.-Mon. (E) AE, DC, MC, V.

Bronx

SEASHORE—591 City Island Ave., 885-0300. Casual. American-Continental-Seafood, Spcls: 3-lb Maine lobster, prime ribs, 24-oz South African lobster tail. Res. sug. L daily 11:30-3. D Sun.-Thurs. 4-11, Fri.-Sat. to midnight. Seafood buffet Mon.-Thurs. Ent. Fri.-Sat. (B) AE, DC, MC, V.

Brooklyn

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. (M) AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. (I) AE, DC.

PROSPECT HALL—263 Prospect Ave., 788-0777. Dress opt. French-Nouvelle. Spcls: homard en croute, mousse de St. Pierre en philo au coulis d'ecrevisses, le blanc de volaille braise á la maniere d'Alain Chapel. Res. nec. L Tues.-Fri. 11:30-3. D Tues.-Sun. 5-10, Fri.-Sat. to 1 a.m. Buffet Br Sun. 11:30-3. Ent. Fri.-Sun. Banquet facilities for 50-1500. (M) AE, MC.

THE RIVER CAFE—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. (E) AE, DC.

ROSSINI'S OF BAYRIDGE—87-12 Fourth Ave., 748-4545. Casual. Northern Italian. Spcls: hot antipasto, veal Valdostana, lobster Luchiana. Res. sug. L daily noon-3. D daily 3-midnight. Private parties for 20-75. (M) AE, CB, DC, MC, V.

TOP OF THE CRESCENT—450 87th St., 748-6667. Jacket required. Continental. Spcls: veal français, chicken cardinale, filet of sole meunière. Res. nec. D Tues.-Sat. 5:30-midnight, Sun. 1:30-9. Early bird D 5:30-7:30. Ent. Closed Mon. (M) AE, CB, DC, MC, V.

Queens

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights, 899-2555. Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana, Res. sug. Open Mon.-Thurs. noon-10:30 p.m., Fri. to 11, Sat. 4-11. Complete D. Closed Sun. (I). AE, DC, V.

VILLA BIANCA—Flushing, 167-17 Northern Blvd., 353-7065. Casual. Northern Italian. Open daily from noon. Continental L buffet. Complete L & D. Parking. Also **Villa Bianca East Little Neck,** 251-17 Northern Blvd., 631-5666. L Wed.-Fri. noon-3. D Mon.-Fri. 5-10, Sat. to midnight, Sun. noon-10. Buffet D. (I-M) AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. (I-M) AE, DC, MC, V.

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Institutional Investor, Inc.

has been acquired by

Capital Cities Communications, Inc.

We acted as financial advisor to and assisted in the negotiations as the representative of Institutional Investor, Inc.

August 1984

VERONIS, SUHLER & ASSOCIATES INC.
Investment bankers to the communications,
entertainment, media and information industries.

515 Madison Avenue, New York, New York 10022 (212) 935-4990

New Woman Magazine

a publication of

New Woman Inc.

has been acquired by

News America Publishing Inc.

and

Newscorp Holdings

We initiated the transaction, acted as financial advisor to, and assisted in the negotiations as the representative of New Woman Inc.

June 1984

VERONIS, SUHLER & ASSOCIATES INC.
Investment bankers to the communications,
entertainment, media and information industries.

515 Madison Avenue, New York, New York 10022 (212) 935-4990

Odyssey Partners

has acquired*

Television Station WPCQ

the NBC network affiliate in Charlotte, North Carolina

from

Group W Television,

a subsidiary of

Westinghouse Electric Corporation

We initiated the transaction, acted as financial advisor to, and assisted in the negotiations as the representative of Odyssey Partners.

*Subject to FCC approval

VERONIS, SUHLER & ASSOCIATES INC.
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entertainment, media and information industries.

515 Madison Avenue, New York, New York 10022 (212) 935-4990

City Home Publishing Inc.

a new company formed to acquire

Houston Home & Garden & Dallas/Ft. Worth Home & Garden Magazines

has completed its financing.

The company is owned by

Benchmark Communications, Inc. and
Meredith Corporation.

Bank financing has been arranged.

Equity Financing was provided by

Benchmark Communications, Inc. and
Meredith Corporation.

We initiated the transaction, acted as financial advisor to, and assisted in the negotiations as the representative of Benchmark Communications, Inc.

September 1984

VERONIS, SUHLER & ASSOCIATES INC.
Investment bankers to the communications,
entertainment, media and information industries.

515 Madison Avenue, New York, New York 10022 (212) 935-4990

Montagu Investment Management Ltd.

has acquired a minority interest in

Marine Management Systems, Inc.

a corporation providing computer-based management information systems for the international shipping industry.

We initiated the transaction, acted as financial advisor to, and assisted in the negotiations as the representative of Montagu Investment Management Ltd.

June 1984

VERONIS, SUHLER & ASSOCIATES INC.
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We are proud to have represented our clients during 1983 and thus far in 1984 in 22 investment banking transactions valued at more than $320,000,000.

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Jeffrey T. Stevenson

John S. Suhler
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OTHER EVENTS

Happenings

THE NATIONAL BOAT SHOW, and other calendar specials, are on the immediate horizon. The big one for boat fanciers will be at the New York Coliseum, Columbus Circle, 1/12–20, with 400 *industry reps on* hand with products and services and over 600 boats and 10,000 "nautical items" making the 75th edition the biggest yet. One tip: start at the top for best overall viewing; mid-size boats, outboard engines, and trailers will be your last stop, on the first floor. Sat. 10–10; Sun. 11–7; Mon.–Fri. noon–10. $6 adults, $2 children under 12. . .1/15 is Dr. Martin Luther King *Jr.'s birthday, and official celebrations begin this* week, at Brooklyn libraries, with film showings: 1/11 at 3:30, Clarendon branch, Nostrand Ave. near Farragut Rd.: "Black History: Lost or Strayed." 1/14 at 3:30, Bedford branch, Franklin Ave. at Hancock St.: Black Studies Film Festival. 1/14 at 2:30 and 6:30, Brooklyn Heights branch, Cadman Plaza West at Clinton St.: "Dr. Martin Luther King Jr.: An Amazing Grace." *Free. More celebrations noted next week* . . .Phil Seuling will hold another Comic Book Marketplace 1/13, 10–5, at the Roosevelt Hotel, Madison Ave. and 45th St. Paperbacks, comic books, movie-memory stuff, sports memorabilia, and much more for true fans. Everyone's invited to sell and trade, as well as buy. $1. . .Out at the Nassau Coliseum, Uniondale, L.I., the Great American Motorcycle & ATV (all-terrain vehicle) Show will be open 1/11–13; Fri. 4–10; Sat. 10–10; Sun. 10-6. $6; seniors and children under 12 free. Besides hundreds of vehicles, you can see a vintage motorcycle park, and Doug Domokos demonstrating what makes a "wheelie" champ. . .Demonstrations in ceramics, stained glass, Chinese brush painting, stenciling, and many more crafts will be the main attraction at the Craft Students League of the YWCA, at 610 Lexington Ave. and 53rd St., 1/10, 11–2 and 5–7. It's free to watch, and you'll find out about courses that begin later this month.

MAGNIFICENT CHRISTMAS SPECTACULAR—This year's edition of Radio City Music Hall's annual holiday family entertainment includes the Rockettes, "The Living Nativity" complete with the manger's animals, bows to Dickens and "The Nutcracker," lighting of a menorah, and some favorite scenes of years past. Thru 1/10, with daily times varying. Sixth Ave. and 50th St. (757-3100); $18, $22.

WORDS ON THE ARTS—Robert Sherman's WQXR "Listening Room" program is celebrating its 15th year with a public broadcast from Town Hall, 120 W. 43rd St., 1/8 from 10 a.m. to noon. Sherman and a handful of music-world personalities will be on hand to perform and reminisce; you'll see as well as hear the Juilliard Quartet, Max Morath, Emanuel Ax, Bill Bolcolm and Joan Morris, and several more. It's free, but you must call for tickets (245-4771). . .Gershwin's *Porgy and Bess* is the Met's next new production, and the 92nd Street Y's "From Score to Stage" will focus on various aspects of the work. Opening lecture is 1/10 at 8:15, with Met Opera Guild lecturer-writer Bridget Paolucci talking about the composer. Bass Simon Estes (the Met's Porgy) and Robert Sherman close the four-part series 1/31. Single tickets: $8, $28 for four (831-8603). . .Composer-writer Ned Rorem will appear for the Poetry Project 1/9 at 8, at St. Mark's Church, Second Ave. and 10th St. $3. . .Folklorist and ethnomusicologist Nancy Groce will talk about the history of musical-instrument making in New York; 1/10 at 12:30, at Fraunces Tavern Museum, 54 Pearl St. (425-1778); free. . .Toscanini's farewell appearance with the New York Philharmonic was not a broadcast event, but the program will be replicated in a recorded concert from the archives at Wave Hill on 1/13 at 3. Works by Haydn, Respighi, Sibelius, Wagner, and Weber are on this 40th-anniversary program. 252nd St. and Indpendence Ave., Riverdale (549-3200); $2 admission to the grounds.

NEIGHBORHOOD NOTES—"Lookin' at Brooklyn," a slide-tour look at historic Brooklyn by Gus Tacopina, at the Brooklyn Botanic Garden 1/13 at 3, takes in the Bridge, the Garden, Coney Island, and Prospect Park. Free. . .Jeffrey Koessler of CUNY talks on "Small Towns in the Big City: New York's Neighborhoods" 1/9 at 12:30, at the Urban Center, Madison Ave. and 51st St. (935-3960). Free. . ."Community Dig," a documentary on the Village's Sheridan Square archaeological hunt, will have its premiere at the landmark Salmagundi Club, 47 Fifth Ave. near 12th St., 1/11 at 6:30, preceded by a reception. $6 contribution; reser*vations required, from the Greenwich Village Trust* for Historic Preservation (924-3895). . ."The Beautiful Bronx, 1920–1950," a slide lecture by author Lloyd Ultan, is about the borough as it was becoming truly urbanized. At Co-op City, 2049 Bartow Ave., Room 7; 1/13 at 2; free.

Tours

ROOSEVELT ISLAND—A *walking tour with Adventure* on a Shoestring (265-2663). 1/12 at 3, meet NW corner of Second Ave. and 59th St. $5, plus $1.80 Tramway fare.

ARTISTS' STUDIOS, on the Lower East Side. See "New Wave" art with the Floating Gallery. 1/12 at 1; $12. Phone for meeting place (254-3690).

JONES BEACH—A winter walk with the Alley Pond Environmental Center people. 1/12 at 10 a.m.; dress warmly and take binoculars. Pre-paid registration required (718-229-4000); $3.

URBAN PARK RANGERS—Workshops and walks, free unless noted. **Bronx:** 1/12 at 10 a.m., a four-hour cross-country-ski tour in Van Cortlandt Park; must pre-register (548-7880). 1/13 at 1, meet at Crotona Park Boathouse (589-0096) for a session on how to keep warm outdoors in winter. . .**Brooklyn (718-856-4210):** 1/12 at 1, meet at Myrtle Ave. and St. Edwards Pl. for a historic look at Fort Greene Park as a Revolutionary War site. 1/13 at 1, meet at the Litchfield Villa, Propsepct Park West and 5th St., for a children's workshop on turtles, "Tortuga Tales". . .**Manhattan (397-3091):** 1/12 at 2, meet at Second Ave. and 17th St. for a look at historic Stuyvesant Square Park. 1/13 at 2, meet at Belvedere Castle, 79th St. south of the Great Lawn, to find out about restoration plans in Central Park's middle and northern sections . . .**Queens (718-699-4204):** 1/12 at 4:30, meet at the Rockaway Boardwalk and E. 116th St. for a brisk beach walk to listen to animal sounds; then a fireside reading of Jack London's tales. . .**Staten Island (718-442-1304):** 1/13 at 10 a.m., meet at La Tourette Golf House for adventures in the winter landscape, a four-hour round-trip hike; take lunch and a drink, and dress for weather.

HARLEM SPIRITUALS—(275-1408). Gospel and spirituals tour, Sun. 9 a.m.-1 p.m. Residential areas, the Morris-Jumel Mansion, and a Baptist church service. $22, reserve by 1 p.m. Sat. . .Soul Food and Jazz tour, Fri. and Sat., 7:30-midnight, with dinner, jazz, and drinks. $52; reserve 24 hours ahead.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Queens (718-229-4000). A walk in the Wetlands, each Sun. at 1; $1. Woodlands walks first and third Weds. at 10 a.m.; $1. . .Wave Hill, 249th St. and Independence Ave., Bronx (549-2055). A greenhouse and garden walk, every Sun. at 2:15. Free with weekend admission, $2.

OUTDOORS CLUB—Write P.O. Box 227, N.Y. 10021, for schedule of country hikes. Also: 1/13 at 12:30, meet SE corner of Lexington Ave. and 42nd St., for trip and walk in Long Island City, its historic district and artists' colony. $1, plus $2 fare. (718-7728-1156).

Sports

TENNIS—The Volvo Masters, with John McEnroe the top seed. Other players in this Grand Prix season finale: Connors, Lendl, Wilander, Sundstrom, Teltscher, Jarryd, Smid, Gerulaitis, Kriek, Nystrom, Gomez. Also six doubles teams, including Fleming-McEnroe and Edmondson-Stewart. Madison Square Garden (370-1534, for information), 1/8–13. 1/8, 9 at 7; 1/10, 11 at 1 and 7; 1/12, 13 at 12:30. $9–$22, depending on date.

HOCKEY—N.Y. **Islanders**, at Nassau Coliseum, Uniondale, L.I. (516-794-9100). $15-$24. 1/8 at 8:05, vs. Montreal. 1/12 at 5:05, vs Philadelphia. . .N.Y. **Rangers**, at Madison Square Garden (564-4400). $8-$19. Next home game, 1/14 at 7:30, vs. New Jersey Devils.

BASKETBALL—N.Y. Knickerbockers, at Madison Square Garden (563-8000). $8-$16. 1/7 at 8, vs. Boston. 1/15 at 7:30, vs. Philadelphia.

RUNNING—New York Road Runners Club six-mile race, the Digital 6. 1/12, starting at 10:30 a.m. from 90th St. and Fifth Ave., in Central Park; finishing *point is the same. Entry for members only, but anyone* can watch. . .Also, the Road Runners, with Campbell's Soups, are staging a "Souper Waiters" run 1/9 at 10:30 a.m., in Bryant Park, off Sixth Ave., 40th-42nd Sts. Open only to bona fide waiters, who'll have to carry a bowl of—what else?—soup on the half-mile, two-heat race. Watchers welcome.

HORSE RACING—The thoroughbreds are at Aqueduct, Queens (718-641-4700); daily except Tues., post time at 12:30. $2, $5. Featured races: 1/12, the Paumonok. 1/13, the Busanda.

Children

THE LITTLE ORCHESTRA SOCIETY, Dino Anagnost conductor. "Rhythm in Music," a "Happy Concert for Young People." Avery Fisher Hall, Lincoln Center, 1/12 at 11 a.m. and 1. $6–$16 (757-5496).

PAPER BAG PLAYERS—"Everybody, Everybody," a musical revue about a magician, potato pancakes, and more. Symphony Space, Broadway and 95th St. (864-5400). Sat. and Sun. at 2, thru 1/27. $8.

THE MOUSE HOUSE, and "The Marionette Ballet." Alice May's Puppets, at the Origami Center, 31 Union Square West (255-0469). 1/13, 20, 27 at 2. $2.50.

SLEEPING BEAUTY—Pickwick Puppet Theatre in a puppet ballet, followed by a demonstration. Brooklyn College Whitman Theater, near Flatbush and Nostrand Aves. (462-3525). 1/12 at noon and 2. $5.

TALES OF CHELM—A musical play with sketches and riddles. New Theater, 62 E. 4th St. (972-0672). 1/13 at 2; alternates Sun. with "Chelmania," thru 3/10. $4.

CHILDREN'S FILMS—"The Red Balloon" and Disney's "Winnie the Pooh and a Day for Eeyore." Dalton School Martin Theater, 108 E. 89th St. (722-5160, Mon.-Fri. only). 1/12 at 2. $2.

THE WIZARD OF OZ—Musical version by Puppetworks. Old First Church, Seventh Ave. and Carroll St. (718-638-5217). Sun. at 2 thru 1/27. $3.50.

CINDERELLA '85—New musical version. Church of Our Saviour, 59 Park Ave. at 38th St. (867-5650). Sat. and Sun. at 3:30. $10.

TADA!—The all-children's company is performing a repertory season—"Winter," a dance piece, and "Heroes," a performance-art piece: 1/12 at 11 and 1."How to Eat Like a Child, and Other Lessons in Not Being a Grown-Up," a musical variety piece: 1/13 at 11 a.m. and 1. Irish Arts Center, 553 W. 51st St. (246-7845). $4; adults $4.50.

ALFRED THE DRAGON AND THE MISSING CARNIVAL—By the Children's Improv. Co. at New Media, 1463 Third Ave., near 82nd St. (734-5195). Sat. at 3:30. $3.50; adults, $4.

MIRANDA'S WORLD—A musical fantasy about the world in 2020. 1/12 at 3 and 8; 1/13 at 3. Hartley House Theater, 413 W. 46th St. (787-1073). At 3, $3, adults $4. At 8, $4 and $5.

RAPUNZEL, a musical fairy tale. Village Performers Theatre, 98 A Third Ave. at 13th St. (505-6601). Sat. at 2, Sun. at 1. $5, $7.50 adults.

TOTO AND THE WIZARD OF WALL ST.—A rock musical. Fourth Wall Repertory, Truck and Warehouse, 79 E. 4th St. (254-5060), Sat. and Sun. at 3:30. $4, adults $7.

MICHAEL TAUBENSLAG PRODUCTIONS—1/13: At 1, "Jack and the Beanstalk"; at 2:30, "Cinderella." Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.95.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. and 103rd St. (534-1672). Exhibit, thru 1/27: "Manhattan on Ice: Skating and Sleighing in Old New York," with snow scenes and wooden ice skates. . .1/12 at 1:30: Hello Puppets in "Bear Cub Capers," based on a Russian story. $2.50. . .Following at 2:40, a Please Touch demonstration, a hands-on experience in a 17th-century Dutch room. $1.

HANSEL AND GRETEL, an all-new version by the Cottage Marionette Theatre, Central Park. Swedish Cottage, entrance on footpath from C.P.W. and 81st St. (988-9093—reservations required). Sat. at noon and 3. $2.

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OTHER EVENTS

and Sun. at 1:30: "Goldilocks and the Three Bears"; Sat. and Sun. at 3: "Humpty Dumpty Falls in Love." Thru 4/7, at Courtyard Playhouse, 39 Grove St. (765-9540). $4. Reservations a must.

THE CAT IN THE CASTLE, by Bill Solly, performed by the Meat and Potatoes Co. Alvina Krause Theater, 306 W. 38th St. (564-3293). Sat. at 2, Sun. at noon. $4, adults $5.

13TH STREET REPERTORY COMPANY—Sat. and Sun. at 1, "The Empire Laughs Back"; at 3, "The Snow White Show." 50 W. 13th St. (675-6677). $3.

MAGIC TOWNE HOUSE, 1026 Third Ave.,60th-61st Sts. (752-1165). Magic, comedy, audience participation. Shows Sat. and Sun. at 1, 2:30, and 4. $4. Reservations a must; all adults must be with a child.

PUPPET PLAYHOUSE—At the Murphy Center at Asphalt Green, 555 E. 90th St. (879-3316). 1/12 at 11 and 2: Penny Jones & Co. Puppets in "The Circus." $3.

CHILDREN'S "NIGHTCLUBS"—The Early Show, musical entertainment by young performers. At Don't Tell Mama, 343 W. 46th St. (757-0788). Sat. at 3; $5 cover, 2-drink minimum. . .Youngstars, featuring youthful players from Broadway, TV. At Something Different, 1488 First Ave. (570-6666). Sat. at 7, Sun. at 5:30. $5 minimum, $3 cover.

BELVEDERE CASTLE—Exhibits on weather, geology, etc., at the Central Park Learning Center. 79th St. south of the Great Lawn (772-0210). 1/12 at 1: "Winter Birds, Winter Sky"; create magical birds and write poetry with Richard Lewis. Free, but must reserve.

SPECIAL EXHIBITS—"Small Mischief: Evil Doings and Odd Disasters in Early Children's Books"; thru 2/24, at the Pierpont Morgan Library, 29 E. 36th St. Illustrations, prints, etc. . ."Charlie Brown, A Boy for All Seasons: 20 Years on TV." Museum of Broadcasting, 1 E. 53rd St., thru 1/31. . ."Dream-Makers: Private Thoughts, Shared Visions"; show of 105 artworks by children from around the country, including four from the metropolitan area, aged 8 and 9. Hallmark Gallery, Fifth Ave. and 56th St., 1/9-19, Mon.-Sat. Free.

NEW YORK PUBLIC LIBRARY—This is only a sampler; please phone local branches for other free programs in all the boroughs. 67th St. branch, at 328 E., 1/7, 9 at 3:30, a Chinese celebration. . .1/8 at 3:30, Hamilton Grange, 503 W. 145th St., and 1/10 at 3:30, St. Agnes, 444 Amsterdam Ave.: Theo Powell and his friends, in a live-animal show. . .Kips Bay, 446 Third Ave., 1/8 at 4: must pre-register for a film-animation workshop with Eric Hayworth, for ages 7–12. . .Yorkville, 222 E. 79th St.: films for ages 3–8, Thurs. at 4. Picture-book hour Wed. at 4, ages 3–4; Tues. at 4, ages 5–7.

METROPOLITAN MUSEUM OF ART, Fifth Ave. and 82nd St. (879-5500). Pay-what-you-wish admission. In the Children's Bookshop: story time Sat. and Sun. at noon and 4 . .Also, 1/12 at 2, "The Musical Menagerie," program with Amy German on animal-shaped instruments in the collection. Free with museum admission.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.-Sun. 1-5; weekends $3, adults $2; weekdays, $2 and $1. Exhibits: "Color and Light"—prisms, shadow wall, and a performance area. . ."Pop-Up"—life-size and miniature theatrical, puppet, and magic pop-up books, old and new. . .Also: 1/12 at 1:30, Joyce West of WBAI's "Magic Time" tapes one of her shows with youngsters as guest stars; theme is a tribute to Martin Luther King Jr.; ongoing parent-child workshops on making a Japanese pop-up dragon. 1/13, 2–4, Penny Jones and Puppets in "Peppi and the Pop-Up Dragon," with audience participation; also the same workshop as 1/12. Free with museum admission.

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (718-273-2060). Tues.-Fri. 1-5; Sat. 11-5; Sun. and hols. 12-5. $1. Exhibits: "Unsung Voices," opening 1/12; four ultrasonic sound sculptures, meant to be "played" by youthful viewers. Also "Soundtracks". . .Fri. at 1, storytelling for 3-5-year-olds. 1/12 at 1:30: parent-child workshop about shields, their origins and how to make a musical one. 1/13 at 1:30: Mozart on Fifth, a musical trio, play ragtime, hymns, ethnic and classical music. Free with museum admission.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (718-735-4400). Free. Sat. programs include a painting workshop at 10 a.m.; "Just Imagine," a session at 3:15 in what it would be like to be disabled in some way; a slide show at 11 a.m. on the collections—1/12, "Paintings and Dolls." Sun. programs: storytime at 2:15, with participation; "Greenhouse Potpourri," in the museum greenhouse, at 3.

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KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

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Pop/Jazz

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil. Mon., Aloisio Aguiar.Tues., Hortercio Gomes. Wed. & Thurs., Zebeto and Company. Fri., Angelo Santos. Sat., Clarice Taylor. Sun., Carrol Emanuel and Janet Grise. AE,CB,DC.

BLUE NOTE—131 W. 3rd St., 475-8592. 1/7, LaVerne Butler; Amy Duncan Trio. 1/8-13, Zoot Sims and Al Cohn. 1/14, Dave Sidman 'Speak of the Sun.' Shows at 9 and 11 with an extra show Fri.-Sat. at 1 a.m. AE,MC,V.

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. Every Mon.-Sat. pianist Mike Garber plays from 7-9 p.m. AE,CB,DC,MC,V.

BURGUNDY—467 Amsterdam Ave., bet. 82nd & 83rd Sts., 787-8300. Cafe/bar/gallery. 1/7, Freddy Bryant Duo. 1/8, Katchie Cartwright & Cameron Brown. 1/9, Victor Lesser & Frank Canino. 1/10-12, James Spauldng & Mickey Bass. Music from 9:30. AE,MC,V.

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Wed., The Cayenne Jazz Band. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Music Wed.-Thurs. 8-11, Fri. 9-11, Sat. 8:30-midnight. AE,DC, MC,V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. *Pianist Tony Tamborella plays, Mon.-Sat. 9-midnight,* (closed Sun.). AE,DC,MC,V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 1/10, Three Happy Fellows. 1/12, Bob Paisley and Southern Grass. Shows at 9. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. *Mon. & Tues., Ed Polcer's Midtown North.* Wed.-Sat., Balaban & Cats. 1/13, John Bunch Quintet with Scott Hamilton. AE,DC,MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 1/7, Les Paul Trio. 1/8-13, Kansas City Blues Reunion with Jay McShann, Fiddler Williams, Major Holley and Ray Mosca. AE,MC,V.

FOLK CITY—130 W. 3rd St., 254-8449. 1/7, Sonny Ochs. 1/9, Last Round Up; Ben Vaughn Combo; Roscoe's Gang. 1/11, Eric Andersen, David Massengill. 1/12, Frank Christian. 1/13, Verbal Drama; Mary Ellen Gillespie; Eric C. Reinhardt; Wendy Lynn; Jeffrey Wilkinson. No credit cards.

GREENE STREET CAFE—101 Greene St., 925-2415. Multilevel floors for entertainment. 1/7, Hakim Jami with Chris Anderson. 1/8-10, Danny Mixon. AE,MC,V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon. 10-3, Brooks Kerr Duo. Tues. 10-3, Chuck Wayne Trio. 1/9-13, Alicia Sherman with pianist Peter Madsen and Phil Bowler on bass. Sun., 5-10 singer-pianist Brooks Kerr. AE,CB,DC,MC,V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres *and the world's greatest view.* Every Mon.-Fri., 4-9, pianist Don Friedman. Tues.-Sat., 7:30-12:30, The Judd Woldin Trio with guitarist Fred Fried and John Belzaguy on bass. Sun.-Mon., 9-1 a.m., pianist Chuck Folds alternating with the Tony Cabot Trio. AE,DC,MC,V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room. Jeff Young and Steve Gaboury, Tues.-Sat. 10-2:30 a.m. AE,MC,V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Continental restaurant and jazz club. Thru 1/13, Mc Coy Tyner. 1/15-20, John Abercombie; John Scofield Quartet. Music Sun.-Thurs. from 8:30, Fri.-Sat. from 9. AE,MC,V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 1/12, Kaye Ballard and Arthur Siegel in 'Here's To the Ladies: Carolyn Leigh, Dorothy Fields and Nancy Hamilton' Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. Closed Sundays. AE,DC,MC,V.

NEW DEAL—152 Spring St., 431-3663. Art deco room. Pianist Andy Tuck plays Wed.-Thurs. 8-midnight, Fri.-Sat. 9-2 a.m. AE,CB,DC,MC,V.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 1/10, Frankie Paul. No credit cards.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. 1/7,14, Galt MacDermot's New Pulse Jazz Band. 1/8, Jerry Gonzales and the Fort Apache Band. 1/9, Michael Wolff. 1/10-12, Larry Willis with Terence Blanchard, Ben Riley and Buster Williams. 1/13, Mark Sherman. MC,V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 1/9, Loose Change; The Leaders. 1/10, Playtime. 1/11, River; Glass Dragon; Schemers. 1/12, *'Innocents'*-Buddy Holly Revue; Indiba Eyes; City Beat. 1/13, Pedestrians; Boys Life. No credit cards.

SPRING STREET—162 Spring St., at W. Broadway, 219-0157. Continental-nouvelle restaurant. Every Fri.-Sat. from 10 p.m., pianist Joe Kerr with Joel Forbes on bass. AE, CB, DC, MC, V.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun 3-7. 1/8-13, David Murray Octet. AE,MC,V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln Center eatery with excellent entertainment. 1/8-12, Cissy Houston and her daughter, Whitney Houston sing, Tues.-Thurs. at 9 & 11, Fri.-Sat. at 10 & midnight. AE,DC,MC,V.

TRAMPS—125 E. 15th St., 777-5077. 1/11,12, Stormin' Norman and Suzy. No credit cards.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 1/7, Jorge Dalto and his Inter-American Band with Israel 'La Verdad' and guest pianist Hilton Ruiz. 1/14, Manny Oquendo's Libre with Daniel Ponce and his Caribian U.S.A. and guest soloist Paquito D'Rivera. Music from 9 p.m. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Every Mon., Mel Lewis & the Jazz Orchestra. 1/8-13, Roland Hanna Trio with Frank Wess and George Mraz. Shows at 10, 11:30, & 1 a.m. No credit cards.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 1/7, Sheldon Gary. 1/8-12, Joe Albany and his 5-piece group. 1/13,14, High Society. 1/15, Bobby Sanabria and Ascension. MC,V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music Mon.-Sat. at 8, Sun. at 7. 1/7,14, pianist Jim Roberts with Brian Torff on bass. 1/8-12, pianist James Williams with George Duvivier on bass. AE.

Country/Western

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-western entertainment. 1/7,8, Jesse Colin Young and the Youngbloods. 1/9,10, Phoebe Snow. 1/11,12, Soozie Tyrell and Great Balls of Fire; Easy Street. 1/13, All-star Blues Show featuring Son Seals and Luther 'Guitar Junior' Johnson. 1/14, Blackwater's farewell appearance. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. AE,CB,DC,MC,V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country-music hang-out. AE,DC,MC,V.

Comedy/Magic

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret. 1/8-13, comedian Dennis Blair, Wed.-Thurs., Sun. at 9, Fri.-Sat. at 9 & 11:30. AE, MC,V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J.J. Wall and Bill Scheft. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE,MC,V.

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 1/12, *comedians Richie Gold, Gary DeLena, Barry* Berry and Danny Curtis, Mon.-Thurs. at 9 & 11:15, Fri. at 9 & 11:30, Sat. at 9 & midnight. AE,CB,DC,MC,V.

GOODTIMES—499 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists. Nightly from 9.30. AE,MC,V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. Show Sun.-Thurs. at 9, Fri. & Sat. 8:30 & midnight. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Thurs.-Sat. No credit cards.

MONKEY BAR—60 E. 54th St. (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment. Tues., Danny Curtis. Wed.-Sat., David Fisher and Mel Martin. Closed Sun. AE,CB,DC,MC,V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed., magician Jo Monti and singer Pamela Smith. Thurs., magician Devlin and comedian Terry Day. Fri., magician Jo Monti and comedian Barry Neikrug. Sat., magician Amos Levkowitch and Barry Neikrug. AE,MC,V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE,CB,DC,MC,V.

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REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat. 6-midnight with a lively disco from 10:30 p.m. AE,CB,DC,MC,V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE,V.

ROXY—515 W. 18th St., 691-3113. One of New York's largest dance floors featuring live Salsa music every Thurs., Hip Hop every Fri.-Sat., and rollerskating Sun.-Wed. No credit cards.

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil. 1/9, Mario Rivera. AE,V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Stephen Donet Duo, Mon.-Thurs. 6-midnight, Fri.-Sat. 6-1 a.m. AE,CB,DC,MC,V.

VISAGE—610 W. 56th St., 247-0612. New York's newest disco club with live entertainment including pool and ice shows. Open Tues.-Sat. 10 p.m.-4 a.m. AE, DC, MC, V.

Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 244-3005. Blossom Dearie every Wed.-Sat. at 6:30...*Issue? I Don't Even Know You!* - political and topical revue, Wed.-Sat. at 9. AE,MC,V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *Chiffon,* produced by Georges Reich featuring gorgeous showgirls, French female impersonators, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist Ingrid Neilson plays Mon.-Fri. 5-8 and midnight-4 a.m. AE,CB,DC,MC,V.

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. AE.

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. 1/8-13, singer Nancy Harrow, Tues.-Thurs.,Sun. at 8:30, Fri., Sat. at 8, followed by the musical Trio - Gotham, Tues.-Thurs., Sun. at 11, Fri., Sat. at midnight. AE,MC,V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE,CB,DC,MC,V.

LATIN QUARTER—200 W. 48th St., 586-3903. Nightclub with dancing and cabaret nightly. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway '84,* a musical comedy revue by Gerard Alessandrini starring Fred Barton, Maris Clement, Davis Gaines, Herndon Lackey, and Jan Neuberger, Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. 1/7,14 at 11, Regular Riot - comedy group. AE,CB,DC,MC,V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, thru 1/13, Panama Francis and his Savoy Sultans, play for dancing, nightly except Mon. 1/15-2/3, Bob Wilber and the Cotton Club Orchestra with Joanne Horton. AE,CB,DC,MC,V.

SIROCCO—29 E. 29th St., 683-9409. A new Greek-Israeli musical revue starring Greek singer Sophiana with Aris San, Mercedes, Hortense Kossofsny, Elias Gregory,bellydancer Xanya and the Sirocco Dancing Waiters, nightly, exc. Mon. at 10 & 1 a.m.AE,CB,DC.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** From 1/8, singer-actress Annie Ross with pianist Russ Kasoff, Tues.-Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30-11. AE,CB,DC,MC,V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper-club/bar. Thru 3/30, composer-jazz pianist George Shearing with Don Thompson, Tues.-Sat. at 10 & midnight. Every Sun. & Mon., from 9-1 a.m., dinner and dancing to the Big Band Sounds of Vince Giordano's Nighthawks. **Bemelmans Bar:** Thru 1/28, jazz-pianist Hank Jones plays Mon.-Sat. from 9. AE,CB,DC,MC,V.

DORAL TUSCANY—120 E. 39th St., 686-1600. **Da Vinci:** Restaurant with entertainment featuring pianist Martin Berns, Mon.-Fri. 7-11 p.m. AE,CB,DC,MC,V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Shelly Peiken, Mon.-Sat. 5-8 followed by Paul Roth, Tues.-Sat. 8-1 a.m. Pianist Earl Rose plays Mon. AE,CB,DC,MC,V.

HELMSLEY PALACE—Madison Ave., at 50th St., 888-7000. **Harry's New York Bar:** Pianist-singer Dick Haddy, daily 6-1 a.m. **Gold Room:** Afternoon tea daily 2:30-5:30 p.m. with harpist Maritza Bolanos. **Madison Room:** Cocktail lounge, pianist Ray Hartley, daily 6-1 a.m. AE,CB,DC,MC,V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11:30, with James Jordan alternating Mon. & Tues. **The Pursuit of Happiness:** Nightclub with video entertainment and dancing, Mon.-Thurs. 4 p.m.-3 a.m., Fri.-Sat. 4-4 a.m. AE,CB,DC,MC,V.

INTER-CONTINENTAL—111 E. 48th St., 421-0836. Pianist Richard Siegel plays, Mon.-Fri. 5:30-10:30. AE,CB,DC,MC,V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Sun.-Thurs. 6-11, Fri.-Sat. to 10:30. Supper dancing to the Bucky Pizzarelli Trio every Fri. & Sat. from 10:30-1:30 a.m. AE,CB,DC,MC,V.

REGENCY—540 Park Ave., at 61st St.,759-4100. **Regency Lounge:** Pianist Tommy Furtado plays every Mon.-Fri. from 5:30-7:30, Keight Ingram takes over at 7:30 til 1:30. AE,CB,DC,MC,V.

SHERRY NETHERLAND—781 Fifth Ave., 759-9020. **Le Petit Cafe:** Pianist Ed Goldman plays music of Gershwin, Ellington, Ravel, Debussy, Billy Joel, Stevie Wonder, and more! Tues.-Sat. 7:30-1 a.m. AE,DC,MC.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Rene Martel plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Norm Kubrin plays Sun.-Mon., 8-1 a.m. **Cocktail Terrace:** Laura Taylor Trio play, Tues.-Sat. 9-2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento perform Sun. & Mon. 9-2 a.m., Tues.-Thurs. 5:30-8:30. Singer-pianist Julie Heberlein, Fri.-Mon. 5:30-8:30. AE,CB,DC,MC,V.

Background Music

APPLAUSE—40th St. & Lexington Ave., 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Wed.-Sat. from 7:30. Marcy Stein sings & plays Mon.-Tues. AE,DC,MC,V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Continental restaurant featuring David Sherman at the piano Mon.-Sat. from 8. AE,CB,DC,MC,V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Pianist-singer Al Bundy, Wed.-Fri. 6-midnight. Sammy Goldstein plays Mon.-Tues. 6-midnight and Sat 8-2 a.m. AE,CB,DC,MC,V.

RAGA—57 W. 48th St., 757-3450. Indian restaurant with authentic East Indian folk music featuring the Badal Roy Duo, Mon.-Sat., 6:30-10. AE,CB,DC,MC,V.

Piano Rooms

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Continental restaurant. Pianist Paul Edwards plays Mon.-Sat. 8-1 a.m. AE,MC,V.

BROADWAY JOE—315 W. 46th St., 246-6513. Restaurant/piano bar. Singer-songwriter-pianist Effie Jansen, Tues.-Sat. 9-1 a.m. AE,CB,DC,MC,V.

DON'T TELL MAMA—343 W. 46th St., 757-0788. 1/7,14, Jane Anderson. 1/8,15, Mary-Cleere Haran. 1/9-12, 16-19, *Fascinatin' Gershwin,* featuring Victoria Castle, Gerry Dieffenbach, Michael Marotta, Billy Vergara, Sarah Wohlenhaus. Shows at 8:30 & 11. No credit cards.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 1/12 at 8:30, Bad Attitudes. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. Sun., Jane Jarvis. Mon., Dick Hyman. 1/8-12, Dick Wellstood. 1/15-19, Classic Jazz Quartet. AE.

JOES PIER 52—163 W. 52nd St., 245-6652. Pianist Romaine Brown with Jimmy Butts on bass, Mon.-Sat. 8-1 a.m. AE,CB,DC,MC,V.

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant. Singer-pianist Daniel Nye, Mon.-Sat. 10-2 a.m. AE,MC,V.

LES TUILERIES—40 Central Park South, 832-3835. Art-deco restaurant/piano-bar with singer-pianist-composer Ann Hampton Callaway performing every Tues.-Sat. from 9-1 a.m. AE,CB,DC,MC,V.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Buddy Barnes, Tues.-Sat. from 7. AE,CB,DC,MC,V.

THE MAESTRO—58 W. 65th St., 787-5990. Split-level continental restaurant with singer-pianist Larry Woodard playing everything from jazz to classical music, and Porter to Puccini, Tues.-Sun. from 8 p.m. AE, MC, V.

MORTIMER'S—75th & Lexington Ave., 861-2481. Good-looking room, with pianist Frank Owens, Tues.-Sat. 11:30 to closing. AE,DC.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Tom Booth playing Tues.-Sat. from 8 p.m. Sun. & Mon., Peter Wright takes over. AE,CB,DC,MC,V.

NICKELS—227 E. 67th St., 794-2331. Continental restaurant. Singer-composer-pianist Charles DeForest, Tues.-Sat. from 8 onwards. AE,DC,MC,V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Wed. & Sat., Bobbi Miller at the piano. Thurs., Tracey Lyons. Fri., Charlene Bryant. Music from 8. AE,DC,MC,V.

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DOWNTOWN

RADIO HIGHLIGHTS

Wed., Jan. 9

3:00/WNCN—Franck: Symphonic Variations for Piano & Orch; **Mozart:** Sym #32 in G, "Overture in the Italian Style"; **Rossini:** Sonata for Strings #5 in E-Flat.

WNYC—Berio: Coro.

4:00/WNYC—*Music of the Modern World*: 1984 International Rostrum of Composers. **Finzi:** Soleil Vert; **Body:** Melodies for Orch.

4:04/WQXR-AM/FM—Elgar: Introduction & Allegro for Strings; **Mozart:** Violin & Piano Sonata in E-Flat.

5:00/WNCN—Albinoni: Cto for Oboe in C, Op.9, #5; **Chopin:** Scherzo #4 in E, Op.54.

7:00/WNCN—Handel: Cto Grosso in e, Op.6, #3; **Balakirev:** Cto for Piano in f-sharp, Op.1, "Youth"; **Telemann:** Musique de Table: Qt in d.

WNYC—Thompson: Sym #2; **Paganini:** Introduction & Variations on "Non piu mesta."

7:03/WQXR-AM/FM—Vivaldi: Ov from Ottone in Villa; **Mozart:** Sym #27 in G; **Chopin:** Rondo in C for 2 Pianos.

8:00/WNCN—Mozart: Divertimento in F; **Buxtehude:** Cantata "Ich bin eine Blume zu Saron"; **Vaughan Williams:** Fantasia on a Theme by Tallis.

WNYC—The Frick Collection. **Corelli:** Sonata in D, Op.5, #1; **Ives:** Sonata for Violin & Piano, #2; **Beach:** Romance.

8:05/WQXR-AM/FM—Mozart: Piano Cto #12 in A; **Debussy:** Jeux.

9:00/WNCN—Elgar: Cockaigne Ov, Op.40; **Offenbach:** La Perichole: Highlights; **Schumann:** Overture, Scherzo & Finale, Op.52.

Thurs., Jan. 10

3:00/WNCN—Schubert: Hirt auf dem Felsen, Op.129; **Ibert:** Cto for Flute; **Boyce:** Trio Sonata #2 in F.

WNYC—Sorabji: Opus Clavicembalisticum, Part I.

4:04/WQXR-AM/FM—Prokofiev: Classical Sym; **Liszt:** Rapsodie Espagnole; **Mozart:** 3 German Dances.

5:00/WNCN—Stolzel: Cto Grosso for 6 Trumpets; **Mozart:** Divertimento in D; **Liszt:** Harmonies poetiques et religieuses, #7, "Funerailles."

6:00/WNCN—Wagner: Rienzi: Ov; **Bach:** Toccata & Fugue in d; **Sor:** Variations on a Theme by Mozart, Op.9.

7:00/WNYC—Menotti: Violin Cto; **Liadov:** Kikimora; **Tchaikovsky-Gauk:** January, February.

7:03/WQXR-AM/FM—J. C. Bach: Ov #6 in G; **Sibelius:** Karelia Suite; **Faure:** Nocturne #7 in c-sharp, Op.74.

8:00/WNCN—Gebauer: Bassoon Trio in B-Flat, Op.33, #3; **Albeniz:** Iberia, Book I: Evocacion.

WNYC—Minnesota Orchestra. Neville Marriner, conductor. With pianist Garrick Ohllson. **Webern:** Im Sommerwind; **Grieg:** Piano Cto in a; **Nielsen:** Sym #4, Op.29.

8:05/WQXR-AM/FM—Schubert: Incidental Music, excerpts from Rosamunde.

9:00/WNCN—Carnegie Hall Tonight. With host John Rubinstein, soprano Elly Ameling, pianist Rudolf Jansen. **Schubert:** Lieder.

Fri., Jan. 11

3:00/WNCN—Paganini: Grand Sonata for Guitar & Violin in A, Op.39; **Purcell:** Anthem: If ever I more riches did desire.

WNYC—Sorabji: Opus Clavicembalisticum, Part II.

4:04/WQXR-AM/FM—Albinoni: Cto a cinque in d, Op.9; **Falla;** Suite Populaire Espagnole; **Toeschi:** Two Entr'actes; **Albeniz:** El Polo from Iberia.

5:00/WNCN—Saint-Saens: Le Rouet d'Omphale, Op.31; **Bach:** Trio Sonata in d; **Mendelssohn:** Hebrides Ov, Op.26, "Fingal's Cave"; **Veracini:** Sonata for Violin & Continuo in b, Op.1, #3.

6:00/WNCN—Bach: Sonata for Flute Solo in a; **C. Stamitz:** Bassoon Qt in F, Op.29, #6; **Wassenaer:** Cto Armonico in B-Flat; **Vivaldi:** Il Giustino: Ov.

7:00/WNYC—The Opera Box. Opera and the history of singing in the 20th century.

7:03/WQXR-AM/FM—Vivaldi: Oboe Cto in C; **Rimsky-Korsakov:** Capriccio Espagnol, **Dussek:** La Consolation.

8:00/WNCN—Bonporti: Cto a Quattro in D, Op.11, #8; **Mason:** Prelude & Fugue for Piano & Orch, Op.20; **Telemann:** Cto for Recorder in F.

WNYC—J. Berg: Eufrides before the Gates of Tymen; **Ravel:** L'Enfant et les sortileges; **Gesualdo:** Madrigals.

8:05/WQXR-AM/FM—Beethoven: Excerpts from the Ruins of Athens; **Mozart:** Sinfonia Concertante for Violin & Viola.

9:00/WNCN—Chicago Symphony Special. Georg Solti, conductor. **Shostakovich:** Sym #9; **Bruckner:** Sym #9.

9:06/WQXR-AM/FM—Detroit Symphony Orchestra. Herbert Blomstedt, conductor. With pianist Rudolf Buchbinder. **Beethoven:** Piano Cto #1 in C, Op.15; **Brahms:** Sym #1 in c, Op.68.

Sat., Jan. 12

10:00 a.m./WNCN—Faure: Fantasie for Piano & Orch in G, Op.111; **Rodrigo:** Cto Andaluz; **Anon:** Saltarello.

WNYC—Sibelius: En Saga; **Rachmaninoff:** Preludes, Op.32.

10:04 a.m./WQXR-AM/FM—A. Scarlatti: Cto Grosso #4 in g; **Mozart:** Flute Cto #2 in D; **Sibelius:** Andante Festivo; **Brahms:** Rondo from Serenade #1 in D, Op.11.

12:00/WNYC—1984 Salzburg Festival. Songs of Hugo Wolf (Fischer-Dieskau, Holl).

12:05/WQXR-AM/FM—Bach: Trio Sonata #5 in D.

1:00/WNCN—Elgar: Cto for Violin in b, Op.61; **Verdi:** Rigoletto: E il sol dall'anima.

2:00/WNCN—Metropolitan Opera Broadcast. **Mozart:** La Clemenza di Tito (Connell, Troyanos, Riegel, Robinson, Murray/Levine).

4:00/WNCN—Galuppi: Cto for Flute in D; **Liszt:** Fantasy on Motifs from Mozart's "Marriage of Figaro"; **Vivaldi:** Four Seasons: Spring, Op.8, #1.

5:40/WQXR-AM/FM—Boccherini: Qnt in E; **Chopin:** Variations on a Theme by Rossini; **Arnold:** English Dances #3 and 4; **Haydn:** Divertimento in E-Flat.

7:00/WNCN—Anniversary Concert. Jean Martinon, Francis Poulenc and Christian Sinding. **Rimsky-Korsakov:** Tsar Saltan, Op.57: March; **Poulenc:** Poemes de Guillaume Apollinaire: L'anguille; Carte postale; Avant le cinema; 1904.

8:00/WNCN—Artist's Image. Jean-Pierre Rampal. **Telemann:** Sonata for Flute & Harpsichord in F; **Schumann:** Romances, Op.94; **G. Sammartini:** Cto for Flute in F; **Schubert:** Introduction & Variations for Flute & Piano in e, Op.160.

9:00/WKCR—Opera Topics. Lorenzo Alvary's report on the 1984 International Singing Competition for Verdian Voices in Busseto, Italy.

WNCN—Saturday Night Opera. **Puccini:** La Boheme (Freni, Harwood, Pavarotti, Ghiaurov, Berlin Opera Chorus, Berlin Phil Orch/Karajan).

9:04/WQXR-AM/FM—The Cleveland Orchestra. Gerhardt Zimmerman, conductor. With pianist Horacio Gutierrez. **Hanson:** Elegy in Memory of Serge Koussevitzky; **Beethoven:** Piano Cto #4 in G, Op.58.

9:30/WKCR—The First Complete Opera Recordings. **Gounod:** Faust (Destinn, Joern).

Sun., Jan. 13

10:00 a.m./WNCN—Classic Guitar. **Soler:** Sonata in d; **Dowland:** Fantasie; **Chopin:** Waltz in f, Op.69, #1.

WNYC—Bach: French Suite #5; **Schubert:** Sonata in c.

12:00/WNYC—Chamber Music Society of Lincoln Center Bach Festival. The Academy of Ancient Music Chamber Ensemble. **Bach:** Cto for Oboe & Violin in c; Fugue #4 in d; Fugue #5 in D from the Well-Tempered Clavier.

1:00/WNCN—Chicago Symphony Orchestra. Mark Elder, *conductor*. With pianist Peter Donohoe. **Dvorak:** Othello: Ov; **Muldowney:** Piano Cto (American Premiere); **Rachmaninoff:** Sym #3 in a, Op.44.

2:05/WQXR-AM/FM—Italy in Music with George Jellinek.

3:00/WNCN—Clementi: Sonata for Piano in f-sharp, Op.26, #2; **Bach:** Orchestral Suite #3 in D: Air on a G String; **Vaughan Williams:** Fantasia on a Theme by Tallis.

3:04/WQXR-AM/FM—New York Philharmonic. Zubin Mehta, conductor. **Dvorak:** Sym #9 in e, Op.99, "New World"; **Wagner:** "Siegfried's Rhine Journey," "Funeral Music," "Final Immolation" from Gotterdammerung.

5:00/WNCN—Jenkins: Fantasia "Newark Siege"; **Kuhlau:** Fantasia in D; **Bellini:** Norma: Casta diva.

6:00/WNYC—A Musical Offering: Authentic Instruments and Interpretations. The Musicians of Swanne Alley present a program of popular tunes for voices and viols by Holborne, Johnson, Dowland, others.

7:00/WNCN—Anniversary Concert. A. Emmanuel Chabrier, Reinhold Gliere, Marilyn Horne. **Chabrier:** Bouree Fantasque; **Rossini:** Siege of Corinth: "Non temer, d'un basso affetto"; **Bizet:** Songs.

7:04/WQXR-AM/FM—Leontyne Price, soprano.

8:00/WNYC—The Los Angeles Philharmonic. Christopher Hogwood, conductor. **Haydn:** Sym #6; **Mozart:** Excerpts from the "Abduction from the Seraglio," arranged for winds; Piano Cto in E-Flat.

8:05/WQXR-AM/FM—Delta Opera House. **D'Albert:** Tiefland (Marton, Kollo, Weikl, Munich Radio Orch/Janowski).

Mon., Jan. 14

3:00/WNCN—Chopin: Sonata for Piano #2 in b-flat, Op.35; **Albinoni:** Cto for Oboe in d, Op.9, #2; **Falla:** El Amor Brujo: Ritual Fire Dance.

4:04/WQXR-AM/FM—Chopin: Excerpts from "Six Polish Songs"; **Beethoven:** Leonore Ov #3; **Debussy:** Soiree dans Grenade from Estampes.

5:00/WNCN—Schubert: Magic Harp: Ov; **Sarasate:** Carmen Fantasy, Op.25; **Sibelius:** Rakastava, Op.14; **Various:** French Chansons of the 16th Century.

7:00/WNYC—Seeger: 3 Songs; **Gershwin:** Blue Monday.

7:03/WQXR-AM/FM—Mendelssohn: Duo Concertante for 2 Pianos & Orch; **Schumann:** Adagio & Allegro in A-Flat, Op.70; **Debussy:** Beau Soir.

8:00/WNCN—Bach: Prelude in b; **Vivaldi:** Four Seasons, Op.8, #1-4.

WNYC—Scriabin: Piano Sonata #8; **Mahler:** Das Lied von der Erde; **Zelenka:** Ov a 7 concertanti in F.

8:05/WQXR-AM/FM—Mozart: Sym #39 in E-Flat; **Faure:** Ballade for Piano & Orch.

9:00/WNCN—Great Concerts from the Y. Recorded at the 92nd Street Y. With pianist Grant Johannesen. **Chopin:** 24 Preludes, Op.28; **Gottschalk:** Souvenir de Porto-Rico; **MacDowell:** Woodland Sketches, Op.51; **Mennin:** Canto & Toccata.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Michael Tilson Thomas, conductor. With pianist Illana Vered. **Stravinsky:** Scherzo a la Russe; **Rachmaninoff:** Rhapsody on a Theme of Paganini, Op.43; **Tchaikovsky:** Sym #4 in f, Op.36.

Tues., Jan. 15

3:00/WNCN—Verdi: Macbeth: Chorus of the Witches; **Stravinsky:** Petrouchka; **Chopin:** Waltzes, Op.64, #1-3.

WNYC—Casals: El Pessebre.

4:04/WQXR-AM/FM—Debussy: Petite Suite; **Bach:** Trio Sonata in G; **Bellini:** Norma: Casta diva; **Janacek:** Romance in E.

6:00/WNCN—Telemann: Cto for 3 Trumpets, Timpani, Oboe & Strings; **Schumann:** Fantasiestucke for Clarinet & Piano, Op.73 (trans. for Cello); **Mussorgsky:** Night on Bald Mountain.

7:00/WNCN—Bach: Prelude for Lute in c, **Legrenzi:** Sonata for 2 Trumpets, Op.8, "La Buscha"; **Mozart:** Sym #41 in C, "Jupiter."

WNYC—Dvorak: The Golden Spinning Wheel; **Messiaen:** Meditation #2 for Organ; **Zwilich:** Passages for Soprano & Instrumental Ensemble.

7:03/WQXR-AM/FM—Grieg: Lyric Suite; **Mozart:** Fantasia in c; **Gabrieli:** Canzon Septimi Octavi Toni a 12.

8:00/WNCN—Pianist Grant Johannesen live from the WNCN Performance Studio.

WNYC—Jerome Kern—100 Years. William Bolcom and Joan Morris perform before a live studio audience with "Look for the Silver Lining," "Long Ago (And Far Away); "All the Things You Are," and "Smoke Gets in Your Eyes."

8:05/WQXR-AM/FM—Bach: Cto for d for Violin & Oboe; **Schubert:** Sym #4 in c.

9:00/WNCN—Barber: Adagio for Strings, Op.11.

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Wolfgang Sawallisch, conductor. **Haydn:** Sym #104 in D, "London"; **Hindemith:** Symphony, "Mathis der Maler"; **Dvorak:** Sym #8 in G, Op.88.

Unless otherwise indicated, all times are p.m. and all stations are FM.

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6:00
❷ Daybreak
❹ Today in New York
❺ New Zoo Revue
❼ World News This Morning
⓫ Civic Programming
Ⓗ Wed/Tubby the Tuba
Thu/Toby and the Koala
Mon/Portrait of a Teenage Shoplifter
Tue/Movie: When We First Met
Ⓢ Wed/Movie: Anna to the Infinite Power
Fri/Movie: The Hobbit
Tue/Movie: The Hounds of Notre Dame

6:30
❷ ❹ News
❺ Groovie Ghoulies (except Fri)
Fri/Bullwinkle
❾ Jimmy Swaggart
⓫ Great Space Coaster
Ⓗ Fri/National Geographic: The Great Whales

7:00
❷ Morning News
❹ Today
❺ Bugs and Porky
❼ Good Morning America
❾ 700 Club
⓫ Pink Panther
Ⓗ Mon/Movie: Cross Creek
Tue/Emma and Grandpa: Winter
Ⓢ Thu/The Coneheads
Mon/Righteous Apples

7:30
❺ Fat Albert
⓫ Scooby Doo
Ⓗ Wed/Fraggle Rock
Thu/Movie: Twilight Time
Fri/Video Jukebox
Tue/Movie: The Black Stallion Returns
Ⓢ Thu/Sweeney Todd
Fri/Righteous Apples
Mon/Movie: Kipperbang

7:35
Ⓢ Tue/Movie: The Bridge on the River Kwai

8:00
❺ Woody Woodpecker
❾ Civic Programming
⓫ Voltron
Ⓗ Wed/Movie: The Black Stallion Returns
Fri/Movie: Across the Great Divide
Ⓢ Wed/Elton John Breaking Hearts Tour
Fri/Movie: Lovesick

8:30
❺ Flintstones
❾ Straight Talk
⓫ Superfriends

9:00
❷ All New Let's Make a Deal
❹ Donahue
❺ I Love Lucy
❼ Morning Show
⓫ Fish
Ⓗ Mon/Elvis: One Night With You
Ⓢ Mon/Robin Hood
Ⓦ Wed/Movie: Going Berserk
Thu/Movie: Beyond Reasonable Doubt
Fri/Movie: Deadly Force
Mon/Movie: Mortuary
Tue/Movie: Merry Christmas, Mr. Lawrence

9:30
❷ Anything for Money
❺ Carol Burnett
❾ News
⓫ Alive and Well
Ⓗ Thu/Braingames
Tue/Not *Necessarily* the News

10:00
❷ $25,000 Pyramid
❹ Time Machine
❺ Welcome Back, Kotter
❾ Romper Room
Ⓗ Wed/Champions on Ice
Thu/Movie: The Year of Living Dangerously
Fri/Hank Williams: The Show He Never Gave
Mon/Movie: Hysterical
Tue/ Movie: The Outsiders
Ⓢ Wed/Movie: The Yellow Cab Man
Thu/Movie: Our Mother's House
Fri/Movie: Vengeance Valley
Mon/Movie: Deep in My Heart

10:30
❷ Press Your Luck
❹ Sale of the Century
❺ All in the Family
❼ Comedy Break
⓫ Family
Ⓢ Tue/Movie: The Yellow Cab Man

11:00
❷ Price Is Right
❹ Wheel of Fortune
❺ The Waltons
❼ Trivia Trap
❾ Partridge Family
Ⓗ Wed/Movie: The Lucky Star
Ⓦ Wed/Movie: Children of the Corn
Thu/Movie: Sudden Impact
Fri/Movie: Tough Enough
Mon/Movie: My Tutor

11:15
Ⓦ Tue/Movie: The Keep

11:30
❹ Scrabble
❼ Family Feud
❾ Bewitched
⓫ Best Talk in Town
Ⓗ Fri/Elvis: One Night With You
Mon/Monsters, Madmen, and Machines
Tue/Movie: Amityville: The Demon (cc)
Ⓢ Wed/Movie: Kipperbang
Fri/Movie: Local Hero

12 NOON
❷ Body Language
❹ Super Password
❺ Midday
❼ Ryan's Hope
❾ ⓫ News
Ⓗ Thu/Movie: Zelig
Ⓢ Thu/Movie: The Prince and the Pauper
Tue/Movie: Witches' Brew

12:30
❷ Young and the Restless
❹ Search for Tomorrow
❼ Loving
⓫ Wed/Movie: The Desert Rats (1953). Richard Burton, James Mason.
Thu/Movie: On Any Sunday (1971). Steve McQueen narrates.
Fri/Movie: Born Again (1978). Dean Jones, Anne Francis.
Mon/Movie: The Cowboy and the Lady (1938). Gary Cooper, Merle Oberon.
Tue/Movie: Sands of the Kalahari (1965). Stuart Whitman, Stanley Baker.
Ⓗ Fri/Movie: Hysterical
Mon/Movie: Without a Trace
Ⓢ Mon/Movie: The Hobbit

1:00
❹ Days of Our Lives
❺ Hour Magazine
❼ All My Children
❾ The Saint
Ⓗ Wed/Monsters, Madmen, and Machines
Tue/Champions on Ice
Ⓢ Wed/Randy Newman at the Odeon
Ⓦ Wed/Movie: Flashdance
Thu/Movie: Mortuary
Fri/Movie: The Big Brawl
Mon/Movie: Angelo, My Love
Tue/Movie: The Onion Field

1:30
❷ As the World Turns
Ⓗ Thu/Movie: Amityville: The Demon (cc)
Ⓢ Fri/Movie: Intruder in the Dust

2:00
❹ Another World
❺ News Headlines
❼ One Life to Live
❾ Joker's Wild
Ⓗ Wed/Movie: The Wilderness Family
Fri/Movie: Oh God! Book II
Tue/Movie: The Lucky Star
Ⓢ Wed/Movie: Anna to the Infinite Power
Thu/Movie: Witches' Brew
Mon/Movie: The Great Sinner
Tue/Movie: Local Hero

2:15
❺ Popeye

2:30
❷ Capitol
❾ Tic Tac Dough
⓫ Superfriends
Ⓗ Mon/Movie: Cross Creek

3:00
❷ Guiding Light
❹ Santa Barbara
❺ Inspector Gadget
❼ General Hospital
❾ Dating Game
⓫ Terrahawks
Ⓗ Thu/Red Skelton's Funny Faces III
Ⓢ Fri/Movie: Revenge of the Nerds
Ⓦ Wed/Movie: Going Berserk
Thu/Movie: Beyond Reasonable Doubt
Fri/Movie: Deadly Force
Mon/Movie: Mortuary

3:15
Ⓦ Tue/Movie: Merry Christmas, Mr. Lawrence

3:30
❺ Plastic Man
❾ Newlywed Game
⓫ Heathcliff

4:00
❷ Rockford Files
❹ Love Connection
❺ He-Man and the Masters of the Universe
❼ Wed/Afterschool Special: The Hero Who Couldn't Read (1984). Kareem Abdul-Jabbar. A high-school baseball star finds that his talent will not secure his future. (cc)
Thu–Tue/Jeopardy
❾ Wed/Movie: Battle Hymn (1957). Rock Hudson, Martha Hyer.
Thu/Movie: Command Decision (1949). Clark Gable, Walter Pidgeon.
Fri/Movie: Tobruk (1967). Rock Hudson.
Mon/Movie: How to Steal a Million (1966). Audrey Hepburn.
Tue/Movie: Paper Man (1971). Dean Stockwell.
⓫ Voltron
⓭ Sesame Street (cc)
Ⓗ Wed/Emma & Grandpa: Winter
Thu/An Orphan's Tale
Fri/National Geographic: The Great Whales
Tue/Movie: When We First Met
Ⓢ Wed/Movie: Kavik the Wolf Dog
Thu/Movie: The Coneheads
Fri, Mon/Righteous Apples
Tue/Movie: The Hounds of Notre Dame

4:30
❹ People's Court
❺ Brady Bunch
❼ New $100,000 Name That Tune (except Wed)
⓫ Happy Days
Ⓗ Wed/Fraggle Rock
Mon/Tubby the Tuba
Ⓢ Thu/Robin Hood
Fri/Movie: The Hobbit
Mon/Movie: Anna to the Infinite Power

5:00
❷ ❹ ❼ News
❺ Dukes of Hazzard
⓫ Little House on the Prairie
⓭ Voyage of the Mimi (cc)
Ⓗ Wed/An Orphan's Tale
Fri/Fraggle Rock
Tue/Movie: The Black Stallion Returns
Ⓦ Wed/Movie: The Secret of NIMH
Thu/Movie: A Minor Miracle
Fri/Movie: O'Hara's Wife
Mon/Movie: Harry Tracy

5:30
⓭ 3-2-1 Contact (cc)
Ⓗ Thu/Movie: Twilight Time
Fri/Hank Williams: The Show He Never Gave
Ⓢ Thu/Sweeney Todd
Ⓦ Tue/Movie: The Fabulous Adventures of Baron Munchausen

Evening, Jan. 9-11 and 14-15

Wed., Jan. 9

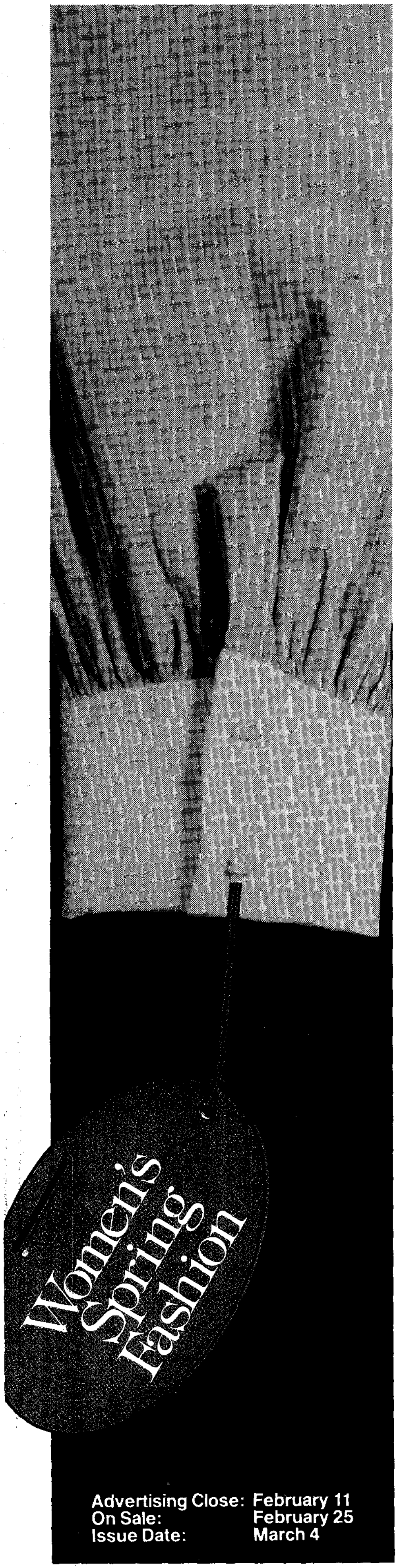
6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Benson
⓭ New Jersey Nightly News
㉑ Lap Quilting With Georgia Bonsteel
Ⓢ Elton John Breaking Hearts Tour

6:30
❺ One Day at a Time
⓫ Barney Miller
⓭ Nightly Business Report
㉑ Magic of Oil Painting
㉛ News From City Hall City Comment

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Dallas
⓫ Jeffersons
⓭ MacNeil/Lehrer Newshour
㉑ Doctor Who
㉛ Working Women
Ⓗ Champions on Ice
Ⓦ Movie: Children of the Corn

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
❾ News 9: Prime Time
⓫ News
㉑ Nightly Business Report
㉛ On the Money

8:00
❷ **Special:** Barbara Mandrell: Something Special
❹ Highway to Heaven
❺ P.M. Magazine
❼ Fall Guy
⓫ **Movie:** King (1978). Paul Winfield, Cicely Tyson. Dramatization of the career of civil-rights leader Martin Luther King Jr. Part 1 (Part 2, Thu., Jan. 10, 8 p.m.).
⓭ Smithsonian World (cc)
㉑ All Creatures Great and Small
㉛ Mothers and Daughters



Advertising Close: February 11
On Sale: February 25
Issue Date: March 4

TELEVISION

🅗 Movie: The Black Stallion Returns
🅝 Movie: Basileus Quartet
🅢 Movie: Sudden Impact (cc)

8:30
❺ Rituals
❾ Bobby Vinton Show
🅦 Movie: Merry Christmas, Mr. Lawrence

9:00
❷ Movie: The Red-Light Sting (1984). Farrah Fawcett, Beau Bridges. The Justice Dept., with the help of a call girl, uses a brothel as the cover to nail a racketeer for extortion.
❹ Facts of Life
❺ Merv Griffin
❼ Dynasty (cc)
⓭ First Contact
㉑ To the Manor Born
㉛ Eugene Iverd and the Golden Age of Illustration

9:30
❹ It's Your Move
❾ Basketball: Knicks vs. Denver Nuggets
㉑ Bless Me Father

10:00
❹ St. Elsewhere
❺ News
❼ Hotel (cc)
⓭ Stateline: Call Commissioner Gordon Ambach
㉑ Good Neighbors
㉛ The Case of Dashiell Hammett
🅗 Movie: One Flew Over the Cuckoo's Nest
🅝 Movie: Heartland Reggae
🅢 Movie: The Big Brawl

10:30
⓫ News
㉑ Only When I Laugh

11:00
❷ ❹ ❼ News
❺ Taxi
⓫ Odd Couple
⓭ New York State Governor's State of the State Message
㉑ Tony Brown's Journal
🅦 Movie: This Lady Is a Tramp

11:30
❷ Magnum, P.I.
❹ Tonight
❺ Charlie's Angels
❼ Nightline
⓫ Honeymooners
⓭ MacNeil/Lehrer Newshour
㉑ Latenight America

11:45
🅢 Movie: Q

12 MIDNIGHT
❼ Eye on Hollywood
❾ Hawaii Five-O
⓫ Star Trek
🅝 Movie: Alice's Restaurant

12:15
🅦 Movie: Flashdance

12:20
🅗 Movie: The Omen

12:30
❷ Movie: The Crimson Pirate (1972). Burt Lancaster, Nick Cravat.
❹ David Letterman
❺ Starsky and Hutch
❼ Entertainment Tonight

1:00
❼ Movie: Susan Slade (1961). Troy Donahue, Connie Stevens.
❾ The Saint
⓫ Twilight Zone

1:25
🅢 Movie: Elton John Breaking Hearts Tour

1:30
❹ News
❺ Hogan's Heroes
⓫ News

2:00
❷ News
❹ TBA
❺ Movie: The Incredible Mr. Limpet (1964). Don Knotts, Carole Cook.
❾ Joe Franklin
⓫ Christian Children's Fund
🅦 Movie: Going Berserk

2:15
🅗 Movie: The Man With Two Brains

2:30
❹ Sally Jessy Raphael
⓫ Movie: Blondie Meets the Boss (1939). Penny Singleton, Arthur Lake.

3:00
❹ Candid Camera
❾ Movie: The Sleeping City (1950). Richard Conte, Coleen Gray.

3:25
🅢 Movie: Kipperbang

3:30
❹ Treasure Hunt
🅦 Movie: Children of the Corn

3:50
🅗 Movie: The Lucky Star

4:00
❹ Here's Lucy
⓫ Abbott and Costello

4:06
❺ OrthoSat

4:30
❹ Here's Lucy
⓫ Biography

4:36
❺ AMDSat

5:00
❹ Here's Lucy
❾ News
⓫ Life of Riley
🅢 Movie: Kavik the Wolf Dog

5:30
❹ Twenty-Minute Workout
❼ Morning Stretch
❾ Joe Franklin
⓫ News

Thu., Jan. 10

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Benson
⓭ New Jersey Nightly News
㉑ On the Money (cc)

6:30
❺ One Day at a Time
⓫ Barney Miller
⓭ Nightly Business Report
㉑ New Tech Times
㉛ News From City Hall City Comment

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Dallas
⓫ Jeffersons
⓭ MacNeil/Lehrer Newshour
㉑ Doctor Who
㉛ Motorweek
🅦 Movie: Roman Scandals

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
⓫ News
㉑ Nightly Business Report
㉛ This Old House
🅗 Braingames

8:00
❷ Magnum, P.I.
❹ The Cosby Show
❺ P.M. Magazine
❼ Movie: The Thorn Birds (1983). Richard Chamberlain, Rachel Ward. Part 4 (Parts 1 & 2, Mon. & Tue., Jan. 7 & 8, 9 p.m.; Part 3, Thu., Jan. 10, 8 p.m.). (cc)
❾ News 9: Prime Time
⓫ Movie: King (1978). Paul Winfield, Cicely Tyson. Part 2 (Part 1, Wed., Jan. 9, 8 p.m.).
⓭ Newton's Apple
㉑ The Sailor's Return (cc)
㉛ Mothers and Daughters
🅗 Inside the NFL
🅝 Movie: Aguirre, the Wrath of God
🅢 Movie: The Prince and the Pauper

8:30
❹ Family Ties
❺ Rituals
❾ Movie: My Favorite Wife (1940). Cary Grant, Irene Dunne.
⓭ Innovation
🅦 Movie: Sudden Impact

9:00
❷ Simon & Simon
❹ Cheers
❺ Merv Griffin
⓭ Mystery!: Praying Mantis (cc)
㉛ What Ever Happened to George Tapps?
🅗 Movie: The Year of Living Dangerously

9:30
❹ Night Court
㉑ This Old House (cc)

10:00
❷ Knots Landing
❹ Hill Street Blues
❺ ⓫ News
⓭ Intercom: Secretaries of State in Conference 1985
㉑ Frontline (cc)
㉛ Tony Brown's Journal
🅝 Movie: The Bishop's Wife
🅢 Brothers (cc)

10:30
⓫ News
㉛ American Black Forum
🅢 Movie: Dr. Detroit

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Phil Silvers
⓫ Odd Couple
⓭ MacNeil/Lehrer Newshour
㉑ Jimenez and the Rose Tattoo
🅗 Movie: Amityville: The Demon (cc)
🅦 Movie: Boarding School

11:30
❷ Newhart
❹ Tonight
❺ Charlie's Angels
❼ Nightline
❾ Burns and Allen
⓫ Honeymooners
㉑ Latenight America

12 MIDNIGHT
❷ Movie: The Pilot (1980). Cliff Robertson, Diane Baker.
❼ Eye on Hollywood
❾ Racing From Yonkers
⓫ Star Trek
⓭ Masterpiece Theatre: The Jewel in the Crown (cc)
🅝 Movie: L'Age d'Or

12:05
🅢 Movie: Witches' Brew

12:30
❹ David Letterman
❺ Starsky and Hutch
❼ Entertainment Tonight
❾ Jackie Gleason

12:40
🅗 Movie: The Lonely Lady

12:45
🅦 Movie: Mortuary

1:00
❼ Movie: I Never Sang for My Father (1970). Gene Hackman.
❾ The Saint
⓫ Twilight Zone

1:30
❹ News
❺ Hogan's Heroes
⓫ News

1:45
🅢 Movie: The World Is Full of Married Men

2:00
❷ News
❹ TBA
❺ Movie: Up the Down Staircase (1967). Sandy Dennis, Eileen Heckart.
❾ Joe Franklin
⓫ Movie: Blondie Takes a Vacation (1939). Penny Singleton, Arthur Lake.

2:15
🅗 Movie: Zelig

2:30
❹ Sally Jessy Raphael
🅦 Movie: Beyond Reasonable Doubt

3:00
❹ Candid Camera
❾ Movie: Take One False Step (1949). William Powell, Shelley Winters.

3:30
❹ Treasure Hunt
⓫ One Step Beyond

3:35
🅢 Movie: The Prince and the Pauper

3:40
🅗 Red Skelton's Funny Faces III

4:00
❹ Here's Lucy
⓫ Abbott and Costello

4:30
❹ Here's Lucy
⓫ Biography

4:40
🅗 Movie: Twilight Time

5:00
❹ Here's Lucy
❾ News
⓫ Life of Riley

5:30
❹ Twenty-Minute Workout
❼ Morning Stretch
❾ Joe Franklin
⓫ News

5:35
🅢 Brothers (cc)

Fri., Jan. 11

6:00
❷ ❹ ❼ News
❺ Three's Company

⑨ Hart to Hart
⑬ New Jersey Nightly News
㉑ Motorweek
Ⓢ Movie: Lovesick

6:30
⑤ One Day at a Time
⑪ Barney Miller
⑬ Nightly Business Report
㉑ Wildlife Woodcarvers
㉛ News From City Hall City Comment

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Dallas
⑪ Jeffersons
⑬ MacNeil/Lehrer Newshour
㉑ Doctor Who
㉛ Why in the World
Ⓗ Inside the NFL
Ⓦ Movie: Tough Enough

7:30
② Wheel of Fortune
④ Family Feud
⑤ All in the Family
⑦ Entertainment Tonight
⑪ News
㉑ Nightly Business Report
㉛ Jimenez and the Rose Tattoo

8:00
② Dukes of Hazzard
④ V
⑤ P.M. Magazine
⑦ Benson (cc)
⑨ News 9: Prime Time
⑪ **Special:** American Black Achievement Awards. Gladys Knight and Flip Wilson co-host this salute to 1984's outstanding black Americans.
⑬ Washington Week in Review
㉑ **Movie:** Lady on a Train (1945). Deanna Durbin, David Bruce.
㉛ Mothers by Daughters
Ⓗ **Movie:** Children of the Corn
Ⓝ **Movie:** The Discreet Charm of the Bourgeoisie
Ⓢ **Movie:** The Osterman Weekend

8:30
⑤ Rituals
⑦ Webster (cc)
⑨ Basketball: Knicks vs. Chicago Bulls
⑬ Wall $treet Week

9:00
② Dallas
④ Hunter
⑤ Merv Griffin
⑦ Street Hawk
⑬ The Shakespeare Plays: King John (cc)
㉛ Masterpiece Theatre: The Jewel in the Crown
Ⓦ **Movie:** The Keep

9:30
⑪ **Special:** Sticks and Stones. A look at important ethnic and racial differences.
Ⓗ **Movie:** Oh God! Book II

10:00
② Falcon Crest
④ Miami Vice
⑤ ⑪ News
⑦ Matt Houston (cc)
㉑ **Movie:** Divorce of Lady X (1938). Merle Oberon, Laurence Olivier.
㉛ In Residence: The 20th Century Consort
Ⓝ **Movie:** Scarface
Ⓢ **Movie:** Local Hero

10:30
⑪ News

11:00
② ④ ⑦ News
⑤ Taxi
⑨ Phil Silvers
⑪ Odd Couple
Ⓦ **Movie:** Peaches 'n' Cream

11:30
② **Movie:** Death Car on the Freeway (1979). Shelley Hack, George Hamilton.
④ Tonight
⑤ Charlie's Angels
⑦ Nightline
⑨ Burns and Allen
⑪ Honeymooners
Ⓗ Elvis: One Night With You

12 MIDNIGHT
⑦ ABC Rocks
⑨ Top 40 Videos
⑪ Star Trek
⑬ **Movie:** Fahrenheit 451
Ⓝ **Movie:** Lies My Father Told Me
Ⓢ **Movie:** Trading Places (cc)

12:15
Ⓦ **Movie:** Sweet Alice

12:30
④ Friday Night Videos
⑤ Starsky and Hutch
⑦ New York Hot Tracks
Ⓗ **Movie:** Hysterical

1:00
⑨ The Saint
⑪ Twilight Zone

1:30
⑤ America's Top Ten
⑪ News

1:45
② Great Record Album Collection
Ⓦ **Movie:** The Big Brawl

2:00
④ News
⑤ **Movie:** Star Maidens (1976). Christiane Kruger, Judy Geeson. Part 2.
⑦ Entertainment Tonight
⑨ Joe Franklin
⑪ Solid Gold
Ⓗ Inside the NFL
Ⓢ **Movie:** Pretty Maids All in a Row

2:15
② **Movie:** Newman's Law (1969). George Peppard, Roger Robinson.

2:30
④ TBA
⑦ **Movie:** Attack of the Monsters (1969). Christopher Murphy.

3:00
④ Sally Jessy Raphael
⑨ **Movie:** Sirocco (1951). Humphrey Bogart, Marta Toren.
⑪ Kung Fu

3:05
Ⓗ Hank Williams: The Show He Never Gave

3:26
⑤ **Movie:** Black Legion (1937). Humphrey Bogart, Ann Sheridan.

3:30
④ Candid Camera
Ⓢ **Movie:** The Osterman Weekend
Ⓦ **Movie:** Deadly Force

4:00
④ Music City USA
⑪ Abbott and Costello

4:06
② Newsmakers

4:30
④ Hit City
⑪ Biography

4:36
② **Movie:** Ode to a Dying Love (1972). James Wainwright, Christine Belford.

4:40
Ⓗ **Movie:** Children of the Corn

5:00
④ Treasure Hunt
⑨ News
⑪ Insight

5:15
Ⓢ **Movie:** Revenge of the Nerds

5:30
④ Here's Lucy
⑨ **Movie:** The Great Gildersleeve (1943). Sidney Blackmer, Nancy Gates.
⑪ News

Mon., Jan. 14

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Hart to Hart
⑪ Benson
⑬ New Jersey Nightly News
㉑ A House for All Seasons
Ⓗ **Movie:** Hysterical

6:30
⑤ One Day at a Time
⑪ Barney Miller
⑬ Nightly Business Report
㉑ This Old House (cc)
㉛ News From City Hall City Comment
Ⓢ **Movie:** The Hobbit

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Dallas
⑪ Jeffersons
⑬ MacNeil/Lehrer Newshour
㉑ Doctor Who
㉛ Cityscope
Ⓦ **Movie:** My Tutor

7:30
② Wheel of Fortune
④ Family Feud
⑤ All in the Family
⑦ Entertainment Tonight
⑪ News
㉑ Long Island Report (Premiere)
㉛ International Edition
Ⓗ Fraggle Rock

8:00
② Scarecrow and Mrs. King
④ TV's Bloopers and Practical Jokes
⑤ P.M. Magazine
⑦ Hardcastle & McCormick (cc)
⑨ News 9: Prime Time
⑪ **Special:** A High Wind in Jamaica (1965). Anthony Quinn, James Coburn.
⑬ Wonderworks (cc)
㉑ Wild America (cc)
㉛ The Store
Ⓗ **Movie:** Across the Great Divide
Ⓝ **Movie:** Broadway Danny Rose
Ⓢ Robin Hood

8:30
⑤ Rituals
⑨ **Movie:** The White Tower (1950). Glenn Ford, Claude Rains. Drama of a group of people who climb the treacherous Swiss Alps.
㉑ Profiles in Nature (Premiere)

9:00
② Kate & Allie
④ **Movie:** The Execution (1984). Loretta Swit, Valerie Harper. Five women plot the death of a doctor who tortured them in a Nazi concentration camp during W.W.2.
⑤ Merv Griffin
⑦ **Movie:** The Hearst and Davies Affair (1984). Robert Mitchum, Virginia Madsen. Story of the scandalous love affair between the most powerful man in America and a Ziegfeld Girl. (cc)
⑬ American Playhouse: Go Tell It on the Mountain (cc)
㉑ Smithsonian World (cc)
Ⓢ **Movie:** Scarface (cc)
Ⓦ **Movie:** Sudden Impact

9:30
② Newhart

10:00
② Cagney & Lacey
⑤ ⑪ News
㉑ Jazz Comes Home to Newport
㉛ Mothers by Daughters
Ⓗ Elvis: One Night With You
Ⓝ **Movie:** Going Hollywood

10:30
⑨ ⑪ News

11:00
② ④ ⑦ News
⑤ Taxi
⑨ Phil Silvers
⑪ Odd Couple
⑬ MacNeil/Lehrer Newshour
㉑ Nightly Business Report
Ⓗ **Movie:** Without a Trace
Ⓦ **Movie:** Her Wicked Ways

11:30
② Simon & Simon
④ Best of Carson
⑤ Charlie's Angels
⑦ Nightline
⑨ Burns and Allen
⑪ Honeymooners
㉑ Latenight America

12 MIDNIGHT
⑦ Eye on Hollywood
⑨ Hawaii Five-O
⑪ Star Trek
⑬ Butterflies
Ⓝ **Movie:** The Bishop's Wife
Ⓢ **Movie:** The World Is Full of Married Men

12:15
Ⓦ **Movie:** Angelo, My Love

12:30
② McMillan & Wife
④ David Letterman
⑤ Starsky and Hutch
⑦ Entertainment Tonight

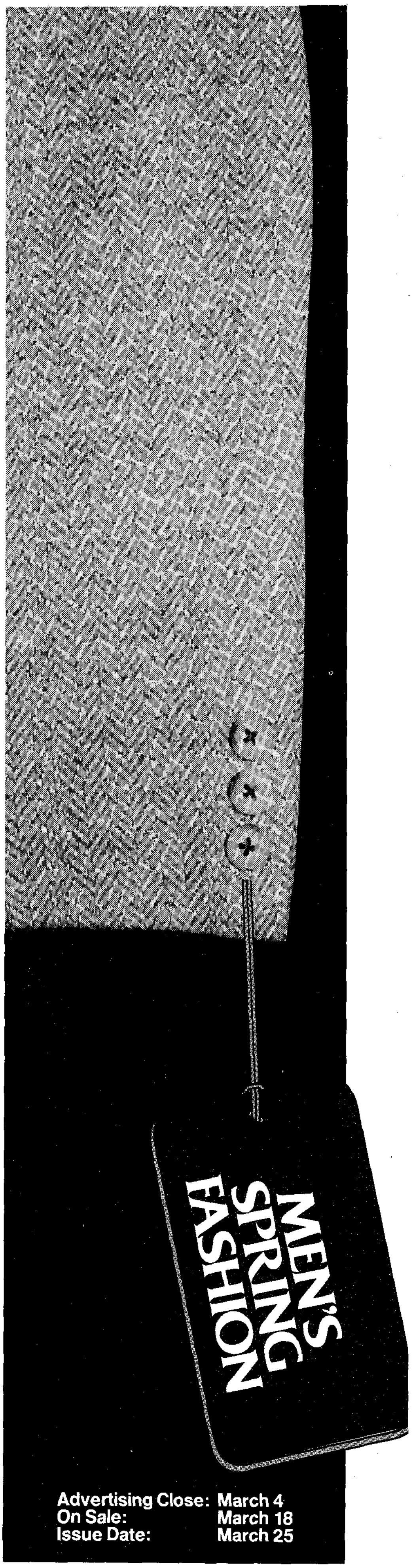
1:00
⑦ **Movie:** Fair Wind to Java (1952). Fred MacMurray, Vera Ralston.
⑨ The Saint
⑪ Twilight Zone

1:05
Ⓗ **Movie:** The Lonely Lady

1:30
④ News
⑤ Hogan's Heroes
⑪ News

1:35
Ⓢ **Movie:** Kipperbang

2:00
② News
④ Sally Jessy Raphael



Advertising Close: March 4
On Sale: March 18
Issue Date: March 25

SOLUTIONS TO LAST WEEK'S PUZZLES

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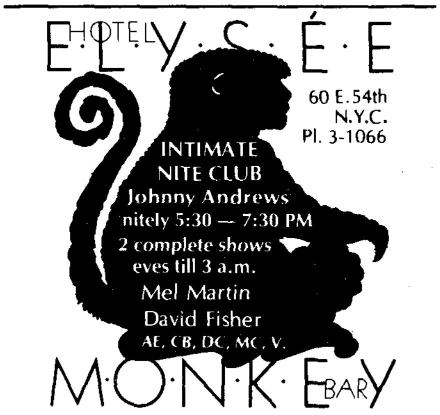
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David Fisher
AE, CB, DC, MC, V.
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TELEVISION

❺ Get Smart
❾ Joe Franklin
⓫ Christian Children's Fund

2:15
🅦 **Movie: Mortuary**

2:30
❹ Candid Camera
❺ Best of Midday
⓫ **Movie: Color Him** Dead (1974). Gayle Hunnicutt, Stephen Rea.

2:45
🅗 **Movie: The Year of** Living Dangerously

3:00
❹ Treasure Hunt
❺ Off the Set
❾ **Movie: Congo** Crossing (1956). George Nader, Virginia Mayo.
🅢 **Movie: Anna to the** Infinite Power

3:30
❹ Here's Lucy

4:00
❹ Here's Lucy
⓫ Abbott and Costello

4:30
❹ Here's Lucy
⓫ Biography

4:50
🅗 **Movie: Elvis: One** Night With You
🅢 Robin Hood

5:00
❹ Here's Lucy
❾ News
⓫ Life of Riley

5:30
❹ Twenty-Minute Workout
❼ Morning Stretch
❾ Joe Franklin
⓫ News

Tue., Jan. 15

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓭ New Jersey Nightly News
㉑ Lili
🅢 **Movie: Kavik the Wolf** Dog

6:30
❺ One Day at a Time
⓭ Nightly Business Report
㉑ How to Play the Piano Despite Years of Lessons (Lesson Five)
㉛ News From City Hall City Comment

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Dallas
⓫ Jeffersons
⓭ MacNeil/Lehrer Newshour
㉑ Doctor Who
㉛ All About TV
🅗 Champions on Ice
🅦 **Movie: Danton**

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
⓫ News
㉑ *Long Island Report*
㉛ Colorsounds

8:00
❷ Jeffersons
❹ A-Team
❺ P.M. Magazine
❼ Three's a Crowd (cc)
❾ News 9: Prime Time
⓫ **Movie: Three Coins in** the Fountain (1954). Clifton Webb, Dorothy McGuire. Three women make wishes for romance in a Rome fountain.
⓭ Nova (cc)
㉑ I Can Jump Puddles, Part 9
㉛ Smithsonian World
🅗 **Movie: The Outsiders**
🅝 **Movie: Aguirre, the** Wrath of God
🅢 Paper Chase—The Second Year

8:30
❷ Alice
❺ Rituals
❼ Who's the Boss (cc)
❾ **Movie: Boardwalk** (1980). Ruth Gordon, Lee Strasberg. An elderly couple try to survive the downfall of their neighborhood.

9:00
❷ **Movie: Not My Kid** (1984). George Segal, Stockard Channing. Poignant drama of parents who discover their 15-year-old daughter is a habitual drug user.
❹ Riptide
❺ Merv Griffin
❼ **Special: TV's Funniest** Game Show Moments #2 (cc)
⓭ Frontline (cc)
㉑ Masterpiece Theatre: The Jewel in the Crown (cc)
㉛ Spaces: The Architecture of Paul Rudolph
🅢 **Movie: Local Hero**

9:30
㉛ Creativity With Bill Moyers
🅗 Not *Necessarily* the News
🅦 **Movie: The Keep**

10:00
❹ Remington Steele
❺ ⓫ News
❼ Call to Glory
⓭ Disappearing World
㉑ Music in Time (Premiere)
㉛ Mothers by Daughters
🅗 The Hitchhiker
🅝 **Movie: Discreet Charm** of the Bourgeosie

10:30
❾ ⓫ News
🅗 Disposable Heroes

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Phil Silvers
⓫ Odd Couple
⓭ MacNeil/Lehrer Newshour
㉑ Nightly Business *Report*
🅢 Brothers (cc)

11:15
🅦 **Movie: Big Thumbs**

11:30
❷ Fall Guy
❹ Tonight
❺ Charlie's Angels
❼ Nightline
❾ Burns and Allen
⓫ Honeymooners
㉑ Latenight America
🅗 **Movie: One Flew Over** *the Cuckoo's Nest*
🅢 **Movie: The Bridge on** the River Kwai

12 MIDNIGHT
❼ Eye on Hollywood
❾ Hawaii Five-O
⓫ Star Trek
⓭ To the Manor Born
🅝 **Movie: L'Age d'Or**

12:30
❷ Columbo
❹ David Letterman
❺ Starsky and Hutch
❼ Entertainment Tonight
🅦 **Movie: The Onion** Field

1:00
❼ **Movie: Comanche** Territory (1950). Maureen O'Hara, MacDonald Carey.
❾ The Saint
⓫ Twilight Zone

1:30
❹ News
❺ Hogan's Heroes
⓫ News

1:50
🅗 **Movie: Amityville**: The Demon (cc)

2:00
❷ News
❹ Sally Jessy Raphael
❺ **Movie:** *Roughnecks* (1980). Steve Forrest.
❾ Joe Franklin
⓫ **Movie: Cry Terror** (1975). Susan Hampshire.

2:20
🅢 **Movie: Pretty Maids** All in a Row

2:30
❹ Candid Camera
🅦 **Movie: Merry** Christmas, Mr. Lawrence

3:00
❹ Treasure Hunt
❾ **Movie: In Name Only** (1939). Carole Lombard.

3:30
❹ Here's Lucy
⓫ One Step Beyond
🅗 ***Movie: The Outsiders***

4:00
❹ Here's Lucy
❺ PedSat
⓫ Abbott and Costello
🅢 Paper Chase—The Second Year

4:30
❹ Here's Lucy
❺ DentSat
⓫ Biography

5:00
❹ Here's Lucy
❾ News
⓫ Life of Riley

5:05
🅗 The Hitchhiker

5:10
🅢 **Movie: Kavik the Wolf** Dog

5:30
❹ Twenty-Minute Workout
❼ Morning Stretch
❾ Joe Franklin
⓫ News

Weekend, Jan. 12-13

Sat., Jan. 12

6:00
❷ Patchwork Family
❹ Carrascolendas
❺ Pattern for Living
⓫ Wall Street Journal
🅢 **Movie: Tough Enough**

6:30
❹ Sonrisas
❺ Insight
⓫ Wild Kingdom
🅗 Tubby the Tuba

7:00
❹ Vegetable Soup
❺ World Tomorrow
❼ Davey and Goliath
❾ News
⓫ Tom and Jerry

7:30
❷ Kidsworld
❹ Kidalittles
❺ Wonderama
❼ Little Prince
❾ Newark and Reality
⓫ Pink Panther
⓭ MacNeil/Lehrer Newshour

8:00
❷ Shirt Tales
❹ Snorks
❺ Movin' On
❼ Superfriends
❾ Christopher Closeup
⓫ Voltron
🅗 **Movie: The Lucky Star**
🅢 **Movie: These Three**

8:30
❷ Get Along Gang
❹ Pink Panther & Sons
❼ Superfriends
❾ Meet the Mayors
⓫ Josie and the Pussycats
⓭ Wall $treet Week

9:00
❷ *Jim Henson's Muppet Babies*
❹ Smurfs
❺ Star Search '85
❼ Mighty Orbots
❾ Nine on New Jersey
⓫ Hee Haw
⓭ McLaughlin Group

9:30
❷ Dungeons and Dragons
❼ Turbo Teen
❾ Davey and Goliath
⓭ Congress: We, the People (cc)

10:00
❷ Bugs Bunny/Road Runner
❺ Saturday Morning
❼ Dragon's Lair
❾ Championship Wrestling
⓫ Soul Train
⓭ Firing Line
🅗 Inside the NFL
🅢 **Movie: The Singing** Nun

10:30
❹ Alvin and the Chipmunks
❼ New Scooby-Doo Mysteries

11:00
❹ Kidd Video
❼ Scary Scooby Funnies
❾ Hardy Boys/Nancy Drew Mysteries
⓫ International All-Star Wrestling
⓭ Tony Brown's Journal
🅗 *History of Pro Football*
🅦 **Movie: La Traviata**

11:30
❷ Pryor's Place
❹ Mr. T
❼ Littles
⓭ Open Mind

12 NOON
❷ **NCAA Basketball:** Washington vs. Duke
❹ Spider-Man and His *Amazing Friends*
❺ Expedition Danger
❼ Weekend

⑨ Voyagers!
⑪ TBA
⑬ Frontline (cc)
㉑ **Movie:** The Front Page (1931). Adolphe Menjou, Pat O'Brien. A newspaper reporter and editor wage a wonderful battle of wits. Great dialogue.
Ⓢ Elton John Breaking Hearts Tour

12:30
④ **Tennis:** Grand Prix Masters
⑤ America's Top Ten
⑦ American Bandstand
⑪ TBA
Ⓗ Not *Necessarily* the News

1:00
⑤ Fame
⑨ **Movie:** Yeti (1980). Phoenix Grant, Jim Sullivan.
⑪ **Football:** Senior Bowl
⑬ Intercom: Secretaries of State in Conference 1985
Ⓗ **Movie:** Cold River
Ⓦ **Movie:** The Pirates of Penzance

1:30
⑦ New York Hot Tracks

2:00
② **NCAA Basketball:** TBA
⑤ Starsky and Hutch
⑬ On the Money (cc)
㉑ **Movie:** Birth of the Blues (1941). Bing Crosby, Mary Martin. Tale of the foundation of the first Dixieland jazz band.
Ⓢ Elvis Presley's Graceland

2:30
④ **Basketball:** Georgetown vs. Villanova or Notre Dame vs. Marquette
⑦ Greatest Sports Legends
⑬ This Old House (cc)
Ⓗ **Movie:** Tender Mercies

3:00
⑤ **Movie:** Return of the Master Killer. Liu Chia Hui.
⑦ Professional Bowlers Tour
⑨ **Movie:** The Bird With the Crystal Plumage (1970). Tony Musante, Suzy Kendall. A writer becomes involved in a murder case when he witnesses a killing.
⑬ First Contact
Ⓢ **Movie:** Tough Enough
Ⓦ **Movie:** Ziggy Stardust

4:00
② Sports Saturday
⑪ Lifestyles of the Rich and Famous
⑬ Ballad of an Unsung Hero
㉑ **Movie:** That Certain Age (1938). Deanna Durbin, Jackie Cooper.
Ⓗ **Movie:** The Outsiders

4:30
④ **Golf:** Bob Hope Desert Classic
⑦ Wide World of Sports
⑬ American Playhouse: Pudd'n Head Wilson (cc)

5:00
⑤ Mission: Impossible
⑨ Top 40 Videos
⑪ Twilight Zone
Ⓢ **Movie:** The White Buffalo
Ⓦ **Movie:** The Complete Beatles

5:30
⑪ Puttin' On the Hits
Ⓗ Braingames

6:00
② Channel 2 The People
⑤ Blue Knight
⑦ News
⑨ **Basketball:** Knicks vs. Indiana Pacers
⑪ Star Trek
⑬ Nature (cc)
㉑ **Movie:** Bolero (1934). George Raft, Carole Lombard.
Ⓗ **Movie:** The Black Stallion Returns

6:30
② ④ ⑦ News

7:00
② News
④ Prime of Your Life
⑤ Too Close for Comfort
⑦ That's Hollywood
⑪ Dance Fever
⑬ Family Classics: Tom Brown's School Days
㉛ Washington Week in Review
Ⓢ Robin Hood
Ⓦ **Movie:** The Incubus

7:30
② **Special:** A Look Back, a Look Forward. Celebration honoring Dr. Martin Luther King Jr.'s birthday.
④ Fight Back
⑤ Archie Bunker's Place
⑦ Weekend Style
⑪ At the Movies
⑬ Wild America (cc)
㉛ European Journal

8:00
② Airwolf
④ Diff'rent Strokes
⑤ **Movie:** Shadow of the Thin Man (1941). William Powell, Myrna Loy. One of the comic murder-mystery series.
⑦ T.J. Hooker (cc)
⑪ **Special:** A Spectacular Night of Superstars
⑬ Nature of Things (cc)
㉑ **Movie:** His Girl Friday (1940). Cary Grant, Rosalind Russell. Love and comedy bloom in this wonderful remake of *The Front Page* as a reporter tries to secure the story of a killer.
㉛ Hello Jerusalem
Ⓗ Men at Work in Concert
Ⓝ **Movie:** I Married a Shadow
Ⓢ Elvis Presley's Graceland

8:30
④ Double Trouble
⑨ News 9: Weekend
Ⓦ **Movie:** Gorky Park

9:00
② Mike Hammer
④ Gimme a Break
⑦ Love Boat (cc)
⑨ Switch
⑬ Film on Film
㉛ Mystery!: Praying Mantis
Ⓗ **Movie:** Scarface (cc)
Ⓢ **Movie:** Children of the Corn

9:30
④ Spencer

10:00
② Cover Up
④ Partners in Crime
⑤ News
⑦ Finder of Lost Loves (cc)
⑨ **Special:** Weekend of the Stars Telethon for Cerebral Palsy
⑪ News
⑬ Sneak Previews
㉑ **Movie:** Strange Love of Martha Ivers (1946). Barbara Stanwyck, Kirk Douglas. A woman is bound to her husband by a murder she committed in the past. Douglas's film debut.
㉛ Mothers by Daughters
Ⓝ **Movie:** Experience Preferred, but Not Essential

10:30
⑤ Black News
⑪ Wall Street Journal Report
⑬ **Movie:** The Lady Eve (1941). Barbara Stanwyck, Henry Fonda.
Ⓢ Paper Chase—The Second Year

11:00
② ④ ⑦ News
⑤ **Movie:** The Eye of the Needle (1981). Donald Sutherland, Kate Nelligan. Based on Ken Follett's thriller of a relentless German spy and the beautiful young woman who could destroy him.
⑪ Tales From the Darkside
Ⓦ **Movie:** A Taste of Money

11:30
④ Saturday Night Live
⑦ World News Tonight—The Weekend Report (cc)
⑪ Honeymooners
Ⓢ **Movie:** The Big Brawl

11:45
② Sports People
⑦ **Movie:** The Terrorist (1975). Sean Connery, Ian McShane. Thriller of political terrorism and airline hijacking.

12 MIDNIGHT
② **Movie:** Pete 'n' Tillie (1972). Walter Matthau, Carol Burnett. Comedy-drama of a middle-aged couple who fall in love, marry, and come to deal with the bitter realities of life.
⑪ Puttin' on the Hits
Ⓗ Not *Necessarily* the News
Ⓝ **Movie:** Despair

12:30
⑪ One Step Beyond
Ⓗ **Movie:** One Flew Over the Cuckoo's Nest
Ⓦ **Movie:** Working It Out

1:00
④ Rock-n-America
⑪ At the Movies

1:10
Ⓢ **Movie:** 10 to Midnight

1:15
⑤ **Movie:** The Molly Maguires (1969). Richard Harris, Sean Connery.

1:30
⑪ News

1:40
⑦ **Movie:** Borgia Stick (1967). Don Murray, Fritz Weaver.

1:45
Ⓦ **Movie:** Let's Spend the Night Together

2:00
④ Gavin/Lott
⑪ **Movie:** All Mine to Give (1956). Glynis Johns, Cameron Mitchell.

2:10
② Music Magazine

2:30
④ **Movie:** Secret Agent (1936). John Gielgud, Madeleine Carrol.

2:40
② **Movie:** Crackle of Death (1974). Darren McGavin, Phil Carey.

2:50
Ⓗ **Movie:** Tender Mercies

3:00
Ⓢ **Movie:** The White Buffalo

3:15
Ⓦ **Movie:** La Traviata

4:00
⑪ Abbott and Costello

4:25
Ⓗ **Movie:** The Lucky Star

4:30
⑪ Biography

4:32
② **Movie:** Teenage Lovers (1974). Gary Frank, Glynnis O'Connor.

4:45
Ⓢ Elton John Breaking Hearts Tour

5:00
⑪ Life of Riley

5:30
⑪ News

5:50
⑤ Time for Timothy

Sun., Jan. 13

6:00
⑪ Wall Street Journal Report

6:30
② Kidsworld
④ Agriculture USA
⑤ Black News
⑦ ⑪ Christopher Closeup
Ⓗ When We First Met

6:45
⑪ Davey and Goliath

7:00
② Hot Fudge
④ Joy of Gardening
⑤ Hour of Power (cc)
⑦ Faith for Today
⑪ Old Time Gospel Hour
Ⓢ **Movie:** The Prince and the Pauper

7:30
② Channel 2 the People
④ Journey to Adventure
⑦ This Is the Life
⑬ Sesame Street (cc)
Ⓗ **Movie:** The Wilderness Family

8:00
② Way to Go
④ NFL Week in Review
⑤ Jimmy Swaggart
⑦ Insight
⑪ Frederick K. Price

8:30
② For Our Times
④ Today in New York
⑦ World of Photography
⑬ Mister Rogers' Neighborhood

9:00
② Sunday Morning
④ Kids, Inc.
⑤ **Movie:** Francis (1950). Donald O'Connor, Patricia Medina. One of a popular series of films about a bumbling West Point cadet and his mentor, a talking mule.

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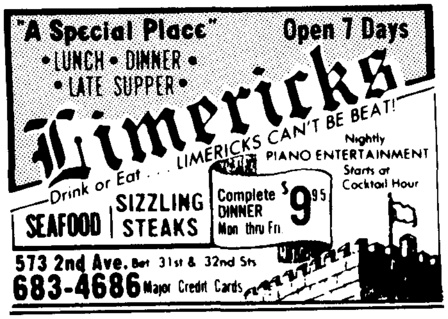

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TELEVISION

7 Tiempo
11 Jackson Five
13 Sesame Street (cc)
S **Movie: Revenge of the Nerds**

9:30
4 Positively Black
7 Wildlife Adventure
11 Voltron
H **Movie: The Pirates of Penzance**

10:00
4 Essence
7 Safari to Adventure
11 Transformers
13 Voyage of the Mimi (cc)
S **Movie: Seems Like Old Times**

10:30
2 Face the Nation
4 Visiones
7 Entertainment This Week
11 Three Stooges
13 Family Classics: Tom Brown's School Days

10:45
5 **Movie: Tarzan's Revenge (1938).** Glenn Morris, Eleanor Holm.

11:00
2 Taking Advantage
4 First Estate
11 **Movie: Keep 'Em Flying (1941).** Bud Abbott, Lou Costello.
13 Wonderworks (cc)
W **Movie: The Year of Living Dangerously**

11:30
2 Newsmakers
4 News 4orum
7 This Week With David Brinkley
H Fraggle Rock

12 NOON
2 **NBA Basketball: L.A. Lakers vs. Detroit Pistons**
4 Meet the Press
13 Why in the World
H **Movie: Oh God! Book II**
S Paper Chase—The Second Year

12:15
5 **Movie: Lawman (1971).** Burt Lancaster, Robert Ryan. An impassionate marshal ignores the protestations of a whole town when he arrives to arrest several wanted men.

12:30
4 **Tennis: Volvo Masters Championships**
7 Sportsbeat
11 **Movie: Top of the Hill (1980).** Wayne Rogers, Adrienne Barbeau. Based on Irwin Shaw's novel of intimate goings on at Lake Placid during the 1980 Winter Olympics.
13 Inside Albany

1:00
7 Like It Is
13 Currents
S **Movie: The Real Glory**
W **Movie: The Ruling Class**

1:30
13 Agronsky & Co.
21 **Movie: The Plainsman (1936).** Gary Cooper, Charles Bickford. Cecil B. DeMille carries "the western" to epic proportions.

2:00
7 Eyewitness News Conference
13 Bits and Bytes
H **Movie: Twilight Time**

2:15
5 **Movie: The Andromeda Strain (1971).** Arthur Hill, David Wayne. A satellite falls to earth, bringing with it a bacteria with the potential to wipe out mankind.

2:30
2 **NCAA Basketball: SMU vs. North Carolina**
7 Legacy
13 Innovation

3:00
4 Sportsworld
13 Nova (cc)
S **Movie: Octopussy (cc)**

3:30
7 1985 World Cup Skiing
W **Movie: The Westerner**

4:00
13 The Shakespeare Plays: King John (cc)
21 **Movie: Nice Girl (1941).** Deanna Durbin, Franchot Tone.
H **Movie: Zelig**

4:30
2 Sports Sunday
4 **Golf: Bob Hope Desert Classic**
7 USA vs. the World in Amateur Boxing
11 **Movie: Murder by Decree (1979).** Christopher Plummer, James Mason. Holmes and Watson investigate murders by Jack the Ripper.

5:00
5 Fame

5:30
S **Movie: The Coneheads**
W **Movie: The Secret of NIMH**

5:45
H **Movie: The Wilderness Family**

6:00
2 **7** News
5 **Movie: The Savage Seven (1968).** Robert Walker, Adam Roarke.
21 **Movie: Golden Earrings (1947).** Ray Milland, Marlene Dietrich.
S **Movie: The Prince and the Pauper**

6:30
2 **4** **7** News

7:00
2 60 Minutes
4 Silver Spoons
7 Ripley's Believe It or Not (cc)
11 Solid Gold
13 Smithsonian World (cc)
W **Movie: A Boy and His Dog**

7:30
4 Punky Brewster
H Fraggle Rock

8:00
2 Murder, She Wrote
4 Knight Rider
5 Star Search '85
7 **Special: David Frost Presents: The Fifth International Guinness Book of World Records (cc)**
9 Straight Talk
11 Lifestyles of the Rich and Famous
13 Nature (cc)
21 **Movie: Meet Jane Doe (1941).** Barbara Stanwyck, Gary Cooper.
31 The Sailor's Return
H **Movie: Gulag (cc)**
N **Movie: Heartland**
13 Reggae
S **Movie: Seems Like Old Times**

8:30
W **Movie: Silkwood**

9:00
2 Crazy Like a Fox
4 **Movie: Sins of the Father (1984).** James Coburn, Glynnis O'Connor. A powerful attorney finds his affair with a younger woman ending when she falls in love with his son.
5 **Special: Inside Russia.** Average Soviet citizens give their uncensored views of life in the USSR.
7 **Movie: Nighthawks (1981).** Sylvester Stallone, Billy Dee Williams. A cop pursues a murdering terrorist. (cc)
9 New Jersey Report
11 Fish
13 Masterpiece Theatre: The Jewel in the Crown (cc)

9:30
9 Nine on New Jersey
11 Wall Street Journal Report
31 Eye on Dance

10:00
2 Trapper John, M.D.
5 **11** News
9 Meet the Mayors
13 Adam Smith's Money World
31 Second Home
N **Movie: Blockade**
S Brothers (cc)

10:15
H Disposable Heroes

10:30
5 Sports Extra
9 New Jersey People
11 From the Editor's Desk
13 Monty Python's Flying Circus
21 **Movie: Ecstasy (1933).** Hedy Lamarr.
S **Movie: Sudden Impact (cc)**

11:00
2 **4** **7** News
5 Off the Set
9 World Tomorrow
11 Odd Couple
13 Metrocosms
W **Movie: Honey**

11:30
5 *David Susskind*
7 World News Tonight—The Weekend Report (cc)
9 It Is Written
11 Honeymooners
H **Movie: The Man With Two Brains**

11:45
2 Sports Update
7 Eyewitness Sports Special

12 MIDNIGHT
2 Barnaby Jones
4 George Michael's Sports Machine
7 **Movie: Island of Terror (1967).** Peter Cushing, Edward Judd.
9 Jimmy Swaggart
11 Star Trek
N **Movie: The Harder They Come**

12:30
4 Greatest American Hero
S **Movie: Octopussy (cc)**
W **Movie: The Adventures of Marco Polo**

1:00
2 Barnaby Jones
9 Israel Special
11 Tales From the Darkside

1:05
H **Movie: The Omen**

1:30
4 America's Choice
11 News

1:40
7 **Movie: Born Losers (1967).** Tom Laughlin, Elizabeth James.

2:00
9 The Saint
11 **Movie: Castle of the Living Dead (1964).** Christopher Lee, Donald Sutherland.

2:15
W **Movie: The Year of Living Dangerously**

2:30
4 Positively Black

2:45
S **Movie: Gregory's Girl**

3:00
4 First Estate
9 **Movie: The Spoilers (1956).** Anne Baxter, Jeff Chandler.
H **Movie: Zelig**

4:00
11 Abbott and Costello

4:15
S **Movie: The Real Glory**

4:25
H **Movie: Oh God! Book II**

4:30
11 Biography

5:00
9 News
11 Life of Riley

5:30
7 Morning Stretch
9 Joe Franklin
11 News

5:50
S **Movie: Revenge of the Nerds**

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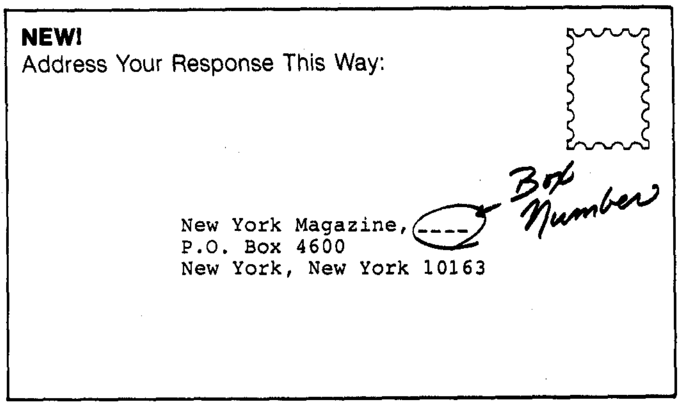

NEW!

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Seeking Intelligent—Honest, candid and warm female who is exceptionally beautiful or of stunning good-looks, slim, leggy, 42 or younger. I have a successful career in an exceptionally high executive position. Athletic, 56, caucasian, 5'11", 160 lbs. Often been told that I'm intelligent and handsome. Tastes are conservative and traditional. Photo (if possible)/note/phone appreciated. NYM H759.

Tired Of The Singles Ad Scene?—Let's go for a drink. Successful cabinetmaker, 39, Jewish, 6', into good food, movies, music, motorcycles, running, hugs, and not smoking, is looking for an independent, successful woman to share a special relationship. Slightly skewed sense of humor a big asset. NYM H682.

Looking To Find—Affectionate, romantic female, attractive, 23-33, slender, who wants to be found by financially comfortable, good-looking, 6', white male who enjoys shows, travel and relaxing evenings. Phone/note/photo. NYM H694.

32, Extremely Beautiful—Christian lady who is refined, educated, affectionate and secure seeks the right gentleman. Her greatest goal is to be happily married. All replies welcomed. NYM H683.

Great Guy—Looks and down-to-earth, 28, 5'7", seeking dynamite, beautiful Jewish woman for a wonderful relationship. Phone/photo a must. NYM H792.

Real Woman—Attractive, slender, educated, tennis player, financially secure, seeks "good guy," 45-55, witty, successful, athletic with time for loving, monogamous relationship. NYM H687.

Charismatic, Successful Executive—41, 6', trim, attractive, warm, likes exploring, travel, outdoors, candlelight, seeks slim, intelligent, attractive lady, 30-40, for sincere, romantic relationship. Phone/note/let's talk. NYM H696.

LI Professional Man—Divorced, attractive, young-41, seeks Jewish female, trustworthy, attractive, down-to-earth, nonsmoker, caring, sharing, sensitive, warm, 30's, for lasting relationship. NYM E448.

Let's Start The New Year Together—This sensuous, warm, fun-loving Jewish lady, late 40's, seeks similar man, young at heart and caring. NYM H718.

Attractive Female, 26—Seeks close encounter of the romantic kind with sincere gentleman, 28-35. Let's stay cozy with laughter and love while the cold winds blow outside. Bio/photo. NYM H699.

Our Friends Think We Should Meet—Well, it might just work. I'm reasonably content but not averse to being unreasonably happy. Slender, pretty, dark-eyed, energetic female, engaging smile, wonderful job, swell apartment. Love baseball to distraction, swimming laps, beaches, theater, movies, good food, singing along. Since you're over 40, solid, successful, sexy and single, so OK. Send photo/bio. NYM H702.

Fun-Loving NJ Woman—35, candid, romantic yet realistic. Loves wining, dining and hand-holding. Seeks non-smoking, single man for new and exciting relationship. NYM H703.

Fun-Loving Jersey Woman—29, into food, wine, travel and home repairs. Bright professional, recently transferred from CA, seeks non-smoking, single male under 40 who knows what he wants out of life. NYM H704.

Beautiful, Corporate Female Lawyer's—New Year resolution to meet a handsome, successful, charmer, 35-43, for a vibrant life of love and sharing. NYM E450.

Ad Agency President, Male—Attractive, exciting, interesting, wealthy, different and unique, great sense of humor seeks slim, intelligent, attractive, interesting and successful woman, 26-32, for important relationship. Please submit photo, bio, phone. NYM E451.

I'm Not That Great To Be Humble—Tycoon, engineer, pilot. In 50's, 5'9", lean, non-smoker. Seeking a beautiful partner, to late 30's. Photo a must. NYM H754.

Very Handsome, Professional Man—35, 6', slim, enjoys dining, dancing, sports. Looking for extraordinarily attractive and intelligent woman. NYM E454.

Handsome, Divorced, Professional—Male, 33, loves life and people. I'm 6'0", 180 lbs., and have custody of my 13-year-old daughter. I'm totally committed to honesty because without it there really isn't anything. I believe in giving of myself 100 percent in a relationship. Object of ad: let's meet, fall in love, get married, and live happily ever after. NYM H722.

Thinker, Problem Solver—Manhattan financier/developer, male, 44, jogger, frequent European traveler, significant antique buyer. Seeks woman, 30-38, of fine mind and developed intellect, sensuality and worldliness for love and commitment. Your photo, phone number and thoughts will start us talking. PO Box 6526, FDR Sta., NYC 10150.

Jewish Male—28, NJ resident looking for Jewish woman, 25-28, non-smoking, 5'4"-5'8", honesty, good personality, sense of humor, good future, loyality a must. I'm successful with own business and excellent future. Letter/phone. NYM H780.

Manhattan Professional—Bachelor, 33, pursuing a successful career while still enjoying travel, dining out, theater, jazz, sports, etc. Seeking a bright, attractive, professional female, 26-40, for a fulfilling relationship. Photo/phone. NYM H742.

Firewalker—This is no misprint. Are you just zany enough to share some interests of, or be interested in, this handsome M.D., 40, musician, juggler, forager, polyglot, polar bear, aspiring Renaissance jester, alpine skier, world traveler, part-time country bumpkin, and pyrolater? You are? Great! If also you are a voluptuous (now I didn't say fat!), pretty woman, 25-38, who sends me a photo, doesn't smoke and lives in Manhattan, then: let's look forward to all sorts of exciting possibilities! NYM H746.

Attractive, Athletic Professional—Female, 26, 5'6", loves tennis, biking and dancing. Seeking fun-loving, successful and sincere, Jewish man for relationship. Bio/photo/phone. NYM H747.

Honest, No Game Playing—Attractive female, 31, domesticated, never-married. Prefer similar qualities of being refined, professional, imaginative, sensual, ambitious, open-minded, levelheaded, nonsmoker, who believes in God. Looking for a one-woman man, interested in a good life, marriage and possibly having children. Physically appealing, concerned with appearance, enthusiastic, organized, introspective, sense of humor, capable of loving, communicating, respecting others and likes himself. Send photo. NYM J143.

Attractive, Professional Man—30, 5'7", 140 lbs., loves children, good friends, laughter, outdoors, dancing, is sensitive, caring and perceptive listener who seeks similar qualities in woman. NYM H748.

Writer/Art Dealer—50's, successful, seeks congenial gal for dancing, romancing, tennis, music. NYM H807.

Class Equals Worldly Woman—Warmth, humor, professional and artistic accomplishments, seeks single man, 45 plus, to share above. NYM H749.

Warm, Professional Woman—41, 5'3", 120, good-looking, loves jogging, tennis, ski, classical music, Europe, books. Nonsmoker, not religious. Seeks warm, conservative-type male to 52. NYM H231.

I Feel Terrific—And am ready for a dynamic man to love and to love me. I'm a 33, pretty, cuddly, Jewish professional. Are you looking for me too? NYM H643.

Friendship, First And Foremost—Slim, white male, good-looking and classy, late 20's, real estate professional. Enjoys tennis, jogging, bicycling, dancing, theater, travel, and walks on the beach at sunset with a nice cool pina colada. Seeking a sincere, kind, intelligent female, 25-35, who shares some of my interests. Let me dance into your heart. NYM H751.

Very Attractive Widow—61, financially secure, own house, fun to be with, seeks man of excellent character, 60's, protective, kind. Retired OK. NYM H753.

Attractive, Professional Man—Single, wishes to meet female flight attendant. I'm neat, fun, and away in the country, Friday, Saturday and Sunday nights. Bio, photo, flight schedule. NYM J144.

Burberrys By Day, Dior By Night—Tall, blonde, blue-eyed, slender, female attorney, 26, Jewish. Loves good friends, outdoors, golf, water sports, theater, dance, travel, art. Seeks non-smoking, tall, athletic, cultured, single Jewish professional, 26-35. Photo/bio/phone. NYM H765.

Jewish, Strawberry Blonde—26, blue eyes, worldly, warm, sentimental, seeking a sensitive, caring, honest Jewish male, emotionally and financially secure with a good sense of humor for a lasting relationship. Bio/photo/phone. NYM H756.

Are You Honest And Serious?—I am! Sincere, handsome, 31, professional Jewish male is looking for female counterpart who knows what she wants in life. Bio/photo/phone, please. NYM H755.

Striking Redhead, 37—Seeks very bright, successful, attractive man. NYM H757.

Attractive, NYC Professional—MBA, fit, independent and active. I'm 54, divorced, and my children are on their own. I'm looking for that special man to share nice dinners, city walks, humor and a little romance. NYM H758.

Attractive, Single, Professional—Man, 60, 6'1". Desires to meet handsome, uninhibited woman, 18-35, to explore New York life together. Any race. NYM B841.

Sweet, Caring, Sensitive—Very attractive, Jewish female, 29, slim, athletic, intelligent, successful professional, seeks an attractive, successful, Jewish man, 30-39, 5'8" and above with similar qualities. Bio/phone/photo, please. NYM H788.

STRICTLY PERSONALS

Attractive, European Lady—42, cultured, sophisticated, seeks sensitive man for lasting relationship or more. NYM B831.

Tall, Handsome, WASP—34, 6'5", Ivy League graduate, private investor, sensitive, athletic, strong, loves travel, historical research and traditional values, seeks attractive, warm, intelligent woman, 18-25, for possible serious relationship. Note and photo, please. NYM B825.

Are You Ready For Someone—A little offbeat, but stable enough to know what he's after? I seek a professional woman, 28-34, tall, attractive, outgoing, athletic, no children, some money. I'm 37 and own a business in Westchester. Be strong, but must be vulnerable and sense of humor. Photo if possible. PO Box 1252, Ossining, NY 10562.

Bubbly—Petite, green-eyed, blonde, 24, seeks fabulous, Jewish man, 25-30, to share the pleasures of NYC with. Phone/photo/bio a must. NYM B827.

Pretty Woman, Intense—Slim, sensitive, statuesque, starting, shrink, seeks separate, successful, savvy soulmate (NYC male, 38-48) open to sharing, love and intimacy. NYM B865.

NY Physician, 40's, 6'—Athletic, dancer, handsome, night owl, non-smoker, creative, desires slim, sensuous, easygoing, artistic, monogamistic female, 35-35. Bio, photo, phone, please. NYM E457.

Are You There?—Do you like to walk, explore, learn, ski, skate or dine? If you are a Jewish man, 36-50, and want to meet a secure, professional woman, please write with phone. NYM H760.

A Better Way To—Meet a special someone? I hope so! Single white male, 40, hard-working achiever with plusses and minuses, but wants to take time out to smell the flowers with a warm, intelligent, fun-to-be-with female. Isn't that what it's all about? NYM J145.

Cover Gal Looks—5'7", brunette, hazel eyes. Seeks handsome, Jewish, athletic male, over 6', 29-35. Note/photo/phone. NYM H784.

Connecticut Businessman, 30—6'2", slim, reasonably attractive, seeks professional, attractive lady. Bio, phone, photo a must. NYM E460.

Handsome MD—33, trim and athletic with much to offer. Have had my share of "relationships" and am now ready for "the real thing" with a very pretty, caring and vivacious woman. NYM H716.

Chivalry Is Not Dead—It's alive and well. Jewish professional, 47, would like to share and practice the art of chivalry on bright, attractive, caring Guinevere. Bio/photo a plus. NYM H761.

Looking For A One-Night Stand?—Forget it. Sophisticated, 38 year, Jewish, green-eyed blonde, entrepreneur-designer loves fine cooking and dining, laughing, flea markets, antiques, dancing, and much more. Emotionally and financially secure man send bio/photo. NYM H763.

Sensitive, Sweet Male—25, Wall St. attorney, seeks Jewish female, 23-30, for friendship/romance. NYM E455.

Attractive, Professional—Divorced, white man, 48, sensitive, intelligent, secure. Seeks bright, warm, attractive, affectionate woman for a loving and caring relationship. Bio/photo. NYM H764.

Green-Eyed Lady—30, artist/writer, with femme fatale looks, luminous mind and intense spiritedness, seeks twin star for film inspired romance. Brief letter/photo, please. NYM H766.

Christian, Degreed, Solid—Lady, 5'3", 27, seeks an ethical, mature person for friendship. NYM J146.

Irreverent Ivy Artist—Feminine sensibility, great legs, green feline eyes, delicate but earthy, 33. Dreams of attractive, well-built man of style (under 40) who can switch gears from Proust to Prince with ease.-Manhattan only. Bio, photo imperative. NYM H767.

Bright, Romantic Redhead—With passions for laughing, dancing, flea markets, NY and travel. Seeks sincere, witty, affluent, Jewish gentleman, 28-40. Non-smoker, Manhattanite and romantic preferred. Note/phone/photo optional. NYM H768.

A Thoughtful Man—Divorced, white, professional, 34, 5'10", 150, loves classic literature, looking for an intelligent, sensitive, introspective woman who has a career and is open to marital possibilities. Age 28-38. NYM H769.

Dark-Eyed, Alluring—Producer, Jewish, 32, looking for a good man. NYM H770

Dating Is A Necessary Evil—But meeting a good man is necessary, so if you're handsome, well-established, over 5'9", 30-43, and want a gorgeous, professional lady for life and love, send note/phone/photo. NYM H771.

Herpoid—Tall, lean, handsome, educated, successful, sanely focused, L.I. man, 42, seeks smokeless, kindred female, to build smiles. Photo, please. NYM E456.

Bubbly, Brown-Eyed Beauty—With a zest for life, combining a wonderful, successful business career with multifaceted interests and talents including singing, acting, gourmet cooking and race-walking. A woman who fully taps the energies of NY by regularly enjoying theater, opera, ballet and the symphony but who is equally at home in a cozy country cottage, sandy beach or traveling to new and different horizons with a man she truly loves. If you are a handsome, financially successful Jewish male, between the ages of 40 and 52, who appreciates the finer things in life and a woman of class to share them with, please respond by sending photo, letter and phone number. Only letters accompanied by photo will receive reply. NYM H772.

Warm, Elegant, Lovely Woman—Tall, 44, down-to-earth, PhD, seeks bright, sincere, lively, creative male, 40-55. Letter/phone/photo. NYM B828.

"Sophisticated Lady"—Cultured, cuddly, classic beauty, Jewish widow. Seeks mature, masculine mate, late 40's-50's. Phone/photo if possible. NYM H773.

Blue-Eyed Brunette—5', attractive, petite yet curvy, 28, athletic, romantic. Seeks handsome, sensitive, successful, fit, white male, 25-35, who wants friendship, maybe more. Photo/bio a must. NYM H775.

Sensitive, Sensuous, Striking—Sophisticated, 30, slim, Jewish, RN, seeks 30-35, bearded/mustache, Jewish professional male to share intimate conversations, jogs in the park and romantic dinners for two. Photo/bio. NYM H776.

Classy, French, Divorced Woman—Early 40's, seeks warm, bright, athletic, professional who likes to travel, play tennis, go to theater and eat breakfast in bed. Send letter! NYM B830.

Sophisticated, European Gentleman—Jewish, 40, 6', 150, handsome, refined, devoted to beauty and art, successful filmmaker, seeks beautiful lady, 28-35, with warmth and humor for happy ever afterings. Photo/phone. NYM H777.

Sending Flowers Is—The way to my heart! 29, striking blonde, blue-eyed, successful fashion executive, international traveler; seeks sincere friendship and fulfillment with sportsman who likes the theater, traveling and romantic candlelight evenings. If you are genuine, and have all the wonderful qualities of enjoyment, write (with photo) NYM H778.

Stunning, Tall Brunette—27, stylish, warm, witty yet unpretentious lawyer/artist, seeks Jewish male to share precious moments, perhaps more. NYM H781.

Lovely, Blonde Psychologist—Tall, slim, good-looking, with warm and gracious manner, enjoys music, theater, ballet, travel, conversation, seeks very intelligent, sensitive, vital, professional man, 40-55, to share interests and perhaps more. Bio/photo, please. NYM H782.

Uncommon, Imaginative, Handsome—Sensitive, intelligent, non-smoking, Jewish man, 27, seeks female counterpart, 24-29. NYM B834.

Single, Ivy Male—30, Catholic, straight, MBA, seeks intelligent career woman, 27-33. No pressure. NYM B835.

Warm, Sensitive, Aesthetic—Gentleman pursuing highly successful career and diverse cultural interests. Very attractive, single, 40, 5'6", Japanese, settled in NYC. Seeking attractive, feminine, warm, educated lady with similar interests, early 30's for caring relationship. If you are looking for a sincere, gentle, compassionate, loyal friend, please respond with bio and photo. NYM E459.

Attractive, Elegant, Warm Woman—55, seeks amiable, educated, intelligent gentleman, 50 plus. NYM B826.

Tall, Fair And Handsome—Sounds great so far. Blue-eyed, Jewish business exec, 39, would like to know you if you are bright and humorous, warm and sensitive, as I am, and delightfully attractive and shapely. I'm successful at work but in the next moment busy at play. If that's you, short note with photo and phone will get us started. NYM H779.

A Winner!—Just separated, Jewish male, raring to go and have fun, early 50's, financially secure, great sense of humor, travel, sports, opera, theater seeks a knockout. Send photo, phone. Nassau, Suffolk. NYM B832.

Curly Haired Brunette—Attractive, successful, Gemini, Jewish female, 40, looking for compatible male for serious but fun, consciously caring relationship. Please send note/photo. NYM B833.

You're A Fun-Loving—Bright, handsome, sensual man, 30-45, who's wondering how this woman of looks, brains and humor has eluded you. Note/phone. NYM B836.

Handsome, Jewish Physician—29, 6', athletic, seeks very attractive, slim, ambitious female with vibrant personality. Photo/bio/phone. NYM B837.

San Francisco Based—37-year-old, Jewish woman for all seasons. Looking for someone to share adventures, travel, theater, skiing, tennis, arts and schmoozing. If you are spontaneous, sincere, passionate and value a relationship with an extraordinary businesswoman, write to NYM B838.

It's My Birthday—And I'm seeking a special present. A warm, sensitive, intelligent, professional male in his 40's, 6', white, who would love to meet a warm, sensitive, intelligent, professional female of Northern Italian descent, early 40's, considered fun-loving, attractive and down-to-earth. No shallow, superficial men need apply. Letter/photo, please. NYM B839.

Sentimental, Romantic—Jewish woman, early 50's, bright, attractive, 5'9", grown children, cries at old movies, laughs at new jokes, avid sports fan; enjoys theater, concerts, world travel, the beach, seeks friendship, romance, with successful, warm, 50ish Jewish man, tall, trim, sense of humor, intelligence and enthusiasm. Phone, bio. NYM H783.

Natural Blonde, Blue Eyes—5'4", thin, pretty, Jewish careerwoman, 38, NYC. Enjoys beach, dining out with friends, movies, museums, travel, music. Seeking non-smoker, single, professional, Jewish male, mid-late 30's, kind, loving, happy for a lasting relationship. NYM H785.

Businessman, 33—Owns boutique, enjoys movies, dancing, sports, travel, museums, seeks warm, caring, honest, loyal, Jewish female, 21-30, for a serious commitment. Brief bio, phone, photo. NYM E461.

Read, Read, Read—Single, good-looking, 36-year-old Jewish male, financially secure, very successful venture capitalist, who enjoys tennis, sailing, golf, beach, horeseback riding, antiques, dinner at the Plaza; seeks attractive, down-to-earth lady, 26-37, for possible relationship with future. Phone number, please. Photo optional. NYM H786.

Bachelor—38, slim, 5'10", sincere, kind, emotionally secure. Enjoys: ballroom dancing, foreign films, gourmet food, squash. Seeks: laughter, intimacy, a high school romance with mature, warm, bright, petite, non-smoker. NYM B840.

Handsome, Tall, Athletic—30, 6'3", muscular, well-educated, Jewish male, successful. Seeking attractive woman with sense of humor, smart, ambitious. Age 25-32. Photo/note/phone. NYM H787.

LI Teacher—35, intelligent, witty, a nice guy, initially shy; seeks a vivacious, intelligent, pretty female, 25-35, who is as unsure about answering this ad as I am uncertain about placing it, and has the capacity for an open, honest relationship. Phone, photo, letter, please. NYM B829.

Strictly Personals ads continued on page 112.

Phenix

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MONDAY-SATURDAY

STRICTLY PERSONALS

Beautiful, Curvaceous—Young-looking, 41, blue eyes, red hair, 5'2". I seek joy, laughter, romance with a special friend, gentle, intelligent man of substance. NYM B859.

Intelligent, Fit, Tall—Solvent, sensitive *Manhattan male, 51 years young, fantasizing* lifetime-follow-the-sun-sailing *adventure, seeks attractive female counterpart,* 30's-40's. NYM E463.

My New Year's Resolution—Is to find a man between 40-48, who's 6' to 6'2", with a sense of humor and a sense of the good life. A man on whom I can rely on because he's not afraid of commitment and wants to be a friend. Am I asking for too much? Please send photo and brief bio. Tell me why I'm not asking for pie in the sky. NYM J147.

Handsome MD, 28—Warm, gentle, sensitive, *seeks* good-looking, *never-married,* Jewish, postgraduate professional woman, *24-28. Photo/bio.* NYM E462.

Female Psychologist—35, 5'7", attractive, warm, loving, honest, sane. Non-drinker/smoker. Seeking intelligent, professional, stable, affectionate man, 35-45, with similar qualities for marriage. NYM H789.

Wall Street Entrepreneur—Successful, very handsome, 29, 6'2", slim, seeks beautiful, slender, white or Oriental woman who is warm, sensual, cultured, ambitious and highly intelligent. If you're looking for a man who is witty, kind, sensitive, generous and a true gentleman then look no further. I'd love to explore all the possibilities that New York has to offer with someone special. Are you the one I'm looking for? Then tell me about yourself. Phone, photo, please. NYM B824.

Wealthy, Intellectual Businessman—*Needs a beautiful woman with whom to* celebrate the joy of success. Such things as kindness, toleration and a *stimulating* mind are, of course, more important than *beauty in building a lasting relationship.* Intellectual interests and love of books *increase the odds of being compatible with* me. But a pretty woman with at least some of those virtues is such an extraordinary pleasure that it is worth a lot of time and trouble to find her. A woman's job status or social standing are of little importance compared with her personal traits. I require someone who is thin, and prefer someone aged 18-30 (but true beauty far outweighs a few more years). With my income far into six figures, I have achieved more than enough professional success to shift some attention to enjoying life. I am a non-New Yorker by origin, but have come to love the city's museums, restaurants, ballet, opera, etc. All of these are enriched tremendously by sharing them with the right woman. My hobbies tend to be intellectual. I was raised a Protestant, but am not religious now. I am a little above average-looking 38-years-old, 6', weight 170. I do not see children or even marriage, just a very special, romantic friend. A woman does not have to be perfect nor satisfy all my needs in order to have a lasting relationship. I am a pleasant, warm person with a rather bubbly, optimistic attitude. Please send a brief note, photo (returnable, if you wish) or a xeroxed photo, and a real home phone number (not an answering service or machine). NYM H790.

Jewish Male—46, divorced, business owner, tall, slim, very cute, great sense of humor, seeks Jewish lady, 33-40, widowed or divorced, with or without children, pretty, slim, warm, kind with good sense of humor. Photo a plus. NYM H791.

Jewish Brigitte Bardot—34, class personified, seeks ultra-successful, good-looking, classy Manhattan male for great romance. Photo/phone. NYM H684.

Sophisticated German Lady—(Widow, 40) blonde, attractive, truly cosmopolitan, working and residing in Germany, wishes to meet compatible, financially secure male. If you love all the beautiful things in life, enjoy travel, theater and music, a warm, caring, very feminine and never boring woman is waiting for your letter with photo and phone. H793.

Super Gal—Seeks ambitious, super man. Goal-oriented, successful, super personality, 27, interested in Schumann and politics, seeks refined, Jewish male under 34, who's also a winner. NYM H794.

Rugged, Masculine Rascal—A successful exec, sophisticated, Jewish, single, 5'10", salt and pepper hair, an active 56. Enjoys the city view from his Brooklyn penthouse apartment. Seeking a really sensual, feminine female, who is lithe and attractive, 21-35 years, for enjoyable times together in 1985! Send photo and phone number or no reply. NYM B844.

A Good-Hearted Woman—Looking for her good-timing man. If you're interested and over 34, please send note, photo, phone. NYM J148.

Sporty, Elegant, German Woman—*Young 49, slim, cultured, wishes to meet* marriage-minded, sophisticated WASP *gentleman.* Photo/phone. NYM H795.

Nobody Comes Close—Or so I'm told. Very lovable, young 37, 5'9", male, seeks female equal. I'm alive, aware, creative, affectionate, adventurous, funny, happy, good-looking, emotionally and financially secure. Are you? Please write only with recent photo, be under 38, 5'2"-5'8", trim, and all of the above. NYM J149.

Cultured, Attractive Woman—35, with mostly traditional values, sense of humor, class and interest in the world, seeks compatible gentle man for talk, friendship and whatever it leads to. Phone/letter. NYM E464.

Special Lady—Looking for equally special, mature, generous man. Good looking, tall, slim widow, 51, used to sharing sophisticated life with a CEO with a sense of humor. Wants more of same. NYM B845.

LI Male, Health Professional—30, looking for LI female, 26-30. NYM B847

Petite, Well-Traveled—Accomplished professional, vivacious lady, 40ish. Seeking man with similar background, financially and emotionally secure. NYM J150.

Gentleman Prefers Blonde—Attractive, *successful entrepreneur/musician,* 32, Vassar-educated male, seeks bright, very *attractive female,* 24-32, non-smoker. Send letter/phone. NYM B848.

Pretty And Plucky—29-year-old Jewish gal in public relations wants a beau with smarts, humor and savoir faire. Photo a plus. NYM H801.

Yuppie Seeks Yuppette—Slim, non-smoking, well-educated, Jewish professional, 36, seeks serious relationship with like minded gal, 26-36. Are you slim/average, 5'-5' 6", a non or light smoker who enjoys skiing, classical music, dining, Scrabble, conversation, and even just relaxing? Who knows , a ride in my BMW could lead to 2.2 children and a split level in the suburbs! Short bio. NYM E465

Happy Birthday—Jewish computer professional, kind, sincere, has a birthday (32) wish: warm, honest, special woman to share music, arts, life, love and laughter. NYM B849.

Wealthy, Expatriated New Yorker—50, tall, distinguished, wishes to return to NY/NJ/CT area to share his life with lady of great dignity and equal financial station. NYM H796.

Jewish Male CPA—27, seeks 23-27-year-old, Jewish female for lasting relationship. I live in NJ and am a non-smoker. Phone, bio, photo a must. Reply NYM B851.

Old-Fashioned Romantic—Jewish male, 26, handsome, sensitive, sincere, warm, caring and affectionate, PhD. Seeking female counterpart, 21-26. Photo/phone/bio. NYM B852.

Mathematics/Computers Male, 34—Genius, shy, liberal. Loves computers, games and puzzles, politics and magic! Successful software entrepreneur. Sensitive, affectionate, playful, romantic and happy. Would like to meet a similar female. NYM B853.

Highly Evolved *Spirital*, 40ish—*Male,* seeks his female soulmate, 27-42, who is *stable, faithful, intelligent, truthful,* enthusiastic, spiritial, attractive and an ex*cellent communicator.* Also, *sensitive,* capable of intimacy, joy, wants to grow *forever.* Phone, photo, bio. NYM E466.

Handsome, Sincere, Charismatic—Athletic, Jewish male, 28, with own business, seeks attractive, slim, fun-loving, caring Jewish female for lasting relationship. Photo/bio/phone a must. NYM H802.

Handsome, Nice, Sincere Male—Seeks very attractive, slim, Jewish female, 22-29, to share laughs and exciting adventures. Photo/phone. NYM B855.

Money Isn't Everything—But if you have it, we've already got one thing in common. 43 and free to meet that one special man, 45-55, and over 6'. Photo appreciated. NYM H798.

Bright, British Executive—17 years USA. Very fit 60's, trim, non-smoker, sense of fun, seeks congenial, warm, cultured lady to be wife and good companion in coming retirement. Bio and photo, please. NYM B854.

This Female Exec—*40's, very attractive,* sensuous, wines and dines with top execs *from the fortune 500 companies;* would like to make her life shine with a secure, *successful man who shares her love and* zest for life. Letter/phone. NYM H799.

Stunning, Slim, Brunette—5'7", well-traveled, informed. Seeks warm, stable, intelligent, accomplished, white man, 45-60, to share new experiences. NYM J151

I'm Bright, Blonde—And very attractive. You're single, clever and successful. This mid 30's single, white female, seeks a warm, sensitive male, 40-50. NYM H797.

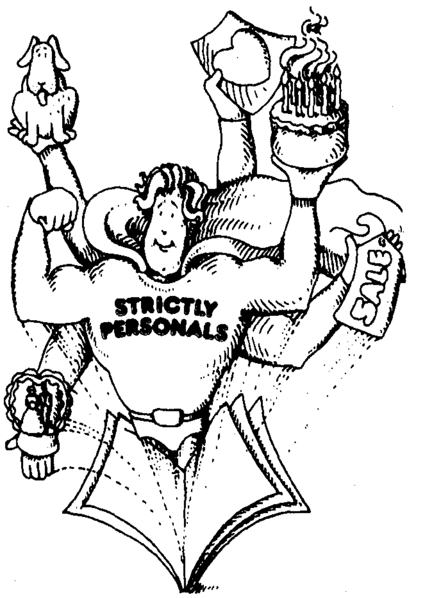
No More Ads—That say I'm a successful, attractive, 29-year-old male, who is looking for a similar female counterpart. Of course, I am that kind of man and you are that kind of woman. What I really want is someone with spirit and heart and perhaps a little fire inside as well. I like to think I am that kind of person. Are you? NYM B858.

Is There Gentleman, 60-70—Priorities moral, ethical lifestyle? NYM B857.

Successful Attorney—Male, early- 50's, youthful heart and body, attractive but not gorgeous, seeking a loving, permanent relationship with intelligent, generous, warmhearted and emotionally solid woman. Bio/photo/phone. NYM H800.

Close Encounter Of—The quality kind wanted with a fitness-minded woman professional, to share running, dining, films, feelings/emotions. I am 37, attractive, 5'7", trim, male professional who values sensitivity and warmth over glitter and glibness. Photo helpful. NYM B856.

LI Lady—Luscious, lovely, young 53, seeks "Mr. Right." NYM B842.



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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 521

BY MARY ANN MADDEN

A. DUNHILL RAZOR.
Q. Can you name a Robert Redford movie?

A. WALTON POND.
Q. What's Jim-Bob's thoreauly modern millpond?

A. EDIBLES REX.
Q. Describe a dog food fit for a king.

Above, the Answer Game with entendre. Competitors are invited to devise a punned or mangled answer followed by a dumb question.

Results of Competition 518, in which you were asked for the opening sentence of a novel and three possible endings for that sentence.

Report: We liked these. Repeats run to theme as well as to individual words. Many references to transsexuality. Usually intended as a joke. Which, of course, it is not. And another complaint: Here, as in so many places in Canada and elsewhere, the word "rape," try as it will, can never be funny. End of complaint. Further repeats: Teddy bears. Storm-darkened skies. Extraterrestrials. Private eyes. Call me 1. Ishmael. 2. irresponsible 3. a taxi. With horror she realized she would never be 1. queen of Romania 2. the owner of a 30-carat rabbit pendant 3. printed in "New York" 's competition. And you can see, right away, how not a moment too soon a thing can be.

First Prizes of two-year subscriptions to "New York" to:

We'd been childhood sweethearts, and during college we married, but it wasn't until ten years and three children later that I became comfortable with the knowledge that 1. my baby don't care for clothes 2. my baby don't care for shows 3. my baby just cares for me.

James Chotas, N.Y.C.

"Damn!" said the 1. duchess 2. werewolf 3. Mormon Tabernacle choir.

Kevin B. Robinson, N.Y.C.

As she moved with the procession, through the Great Hall and up toward the man waiting at the high altar, the young maiden realized that 1. she just hated being a human sacrifice 2. members of the College of Cardinals were smiling 3. the bridegroom was not too bad.

Jack Ryan, N.Y.C.

Runner-up Prizes of one-year subscriptions to "New York" to:

Margot had always been a woman who knew what she wanted, and right now she wanted 1. answers 2. a pony 3. dinner.

Frances Gilbert, Carle Place, N.Y.

New Orleans was still busy shaking Mardi Gras confetti from its hair when I checked into the picturesque Royal Orleans, where tomorrow I would 1. kill Yves Picard 2. make love to Celeste 3. have chicken-gumbo soup.

Mark Wolfson, Spring Valley, N.Y.

"Je t'aime," she 1. moaned 2. sniggered 3. hallucinated.

Robert H. Nutt, Riverside, Conn.

And Honorable Mention to:

My name is not 1. legion 2. Bond 3. Hart.

Dave Dryden, Bartlesville, Okla.

This particular January 10, 1945, was much like his other 36 birthdays, except that 1. he didn't feel like playing Monopoly 2. Mayor La Guardia had neglected to send a card 3. there wasn't anything good on the radio.

Gloria Gonzales, West New York, N.J.

It's Kismet, thought Marc Janoson as the willowy blonde made her way to the jukebox, smiled at him, and punched in A-23, 1. Dooley Wilson's "As Time Goes By" 2. the Sex Pistols' "Anarchy in the U.K." 3. Don Ho's "Tiny Bubbles."

Gregory Greenberg, N.Y.C.

Caressing the dozen red roses, Jean quickly glanced at the card to find that they were sent by 1. Merlin Olsen 2. Wayne Newton 3. the Mondale campaign.

Tim Hanley, N.Y.C.

I have reached the point at which I am utterly convinced that 1. there are sentient creatures on Venus 2. my cousin Kathleen Murchison is having an affair with our uncle Harry 3. the B-29 bomber "Happy Sal" would never have returned from its last mission if Tom Pennelli had not volunteered for extra duty.

Boo Blume, Sayville, N.Y.

Sarah was determined that no man get the better of her, and as a consequence, no man got 1. enough of her 2. her charge cards 3. the better of her.

Andrew Macbeth, Sarasota, Fla.

Bruggio shifted uneasily in his seat, the .45 in his waistband digging hard into his belly, and thought 1. I've got to get a derringer 2. I miss those roomy caddies 3. I wish I had some cannoli.

A. Shulman, Chevy Chase, Md.

I tried explaining the facts to Leon, a man I thought had a little common sense, but he just couldn't see 1. himself in the part 2. "Moose Murders" a second time 3. the back of his neck.

Robert Dutton, Boston, Mass.

Who could guess that our pathetic Emily would one day become 1. Miss Teenage Wisconsin 2. Doug Henning's assistant?

Margaret Gulick, Sloatsburg, N.Y.

It was the night of the junior prom, and Muffy was frantic—somehow, somewhere, she had lost her 1. date 2. cool 3. stoat.

Tom Morrow, N.Y.C.

Ackley was a whistle-stop on the Detroit, Toledo, Ironton Railroad, and brakemen laughed at it until they saw Vesta Umbaum on the platform. She was 1. a natural goddess 2. an unnatural goddess 3. striped spirally like a candy cane.

Ben Hayes, Worthington, Ohio

A man in a rumpled trench coat who had been quietly standing at the counter eating his three slices of sausage-and-mushroom pizza suddenly shouted, "Nobody move, 1. this is a stickup 2. I've lost a contact lens 3. my pet snake is missing."

Susan R. Kagan, Bristol, R.I.

Sydney Johns and his first Broadway play both died on the same night, and since he had been New York's if not the nation's foremost theater critic, one searched in vain for a likely paradigm of 1. syntax 2. structure 3. better timing.

William L. Bennett, Muskegon, Mich.

Roderigo von Stumpf did not suffer fools gladly; driven by hatred, torn by desire, he traversed Bavaria seeking 1. a friendly loon 2. Platz, the Imperial Name Changer 3. his forebear, the Cid.

Susanne English, N.Y.C.

Janet slammed the door, double-locked it, and turned to face the empty room, saying, "There, now I can start my 1. autobiography 2. new life as a recluse 3. quart of Oreo-cookie ice cream."

D. Gobble, N.Y.C.

The Look, this season's look, and Libra had it; the face, the figure, the panache—and only the most discerning eyes could perceive from those "Bazaar" covers the 1. insecurity 2. fear 3. antennae.

Charles Almon, Brooklyn

The clock was running again, and the team had used its last time-out, while Eero, his entire being reverberating like a coiled spring from kicking phantom field goals on the sidelines, frantically cast his eyes heavenward—for it would be now or never—and where in the name of sanity was that 1. following breeze 2. sign from God 3. homeowner's policy?

Joe Clonick, N.Y.C.

It was 1. the best of times 2. the worst of times 3. 9:45 p.m. Eastern Standard Time.

Shelia B. Blume, M.D., Sayville, N.Y.
sp. ment.: Robert Davis, N.Y.C.

If not for his mother, he would be without a Christmas card, for even his wife waived felicitations since she knows that Barney 1. feeds only after midnight 2. uses greasy kid stuff 3. never votes.

Barbara Lovastik, Woodside, N.Y.

The prison cell was dank and dreary—Harold shivered and thought, "Right now I could really go for 1. broke 2. a nice cuppa 3. Clare Trevor."

A. T. Hannett, N.Y.C.

At one time he was the hottest act on Broadway, eventually falling prey to 1. the evils of a popular soft drink 2. the rising cost of an efficient cooling system.

Don Marsh, West Wyoming, Pa.

Fourscore and seven years ago 1. it was 1897 2. the founder of Ronco K'Tell International was born.

Chris Jarmick, Los Angeles, Calif.

As Chauncy Howell III approached his fortieth birthday, he gradually began to realize that 1. he was the only man in his graduating class who didn't own a dishwasher 2. his father wasn't named Chauncy 3. his dog hadn't moved in four days.

Mark Greenberg, Bronx

"Ah, April is indeed the cruelest month," I thought wistfully as I wandered the cold, damp, lonely western coast of Ireland in search of 1. my lost youth 2. Leonard Nimoy 3. cows that give Irish Cream liqueur.

Mary Kathleen Fahey, Dubuque, Iowa

Darius crossed the frozen sand to the shuttered beach cottage, hoping at least to find 1. strength from the gray infinity of ocean 2. the sandals that Maria wore 3. the TV cable still connected.

Bill Jaker, Morgantown, W. Va.

It was 3 a.m. when police found the bullet-riddled body of former contender "Boom Boom" Barstow, a pugnacious middleweight who, everyone agreed, didn't know the meaning of 1. fear 2. Kepler's Third Law of Motion.

Howard Kuperberg, Santa Monica, Calif.

We know that the trouble with Lois started just as she left the Vertical Club, yet we are still pondering 1. why she wanted the sock monogrammed *sans serif* 2. the angle of entry of the curare-tipped salad fork 3. the plaid nail polish.

Toni Dario, Coram, N.Y.

There at the door, untidy Teddy, sardonic and amused, handed me—leave it to him—the solution 1. to the Million Dollar Maze 2. for my contact lenses.

Gayle M. Lockwood, Salem, Ore.

The orthodontist was drilled with so many holes that the detective could only conclude that the murderer was either 1. the one dentist out of five who doesn't recommend Trident 2. a Muzak hater 3. a player to be named.

H. E. Drummond, Far Rockaway, N.Y.

Robby Rooster wandered down the road looking for his friend 1. Tommy Turtle 2. Dicky Duck 3. Hughie Hog.

Selma Ellis, Glenview, Ill.

As the spacecraft touched down upon the seemingly barren surface of Planet Z, the travel-weary crew suddenly observed signs of 1. motion sickness 2. American Express 3. condos for sale.

Don Hauptman, N.Y.C.

In the last year of his first term, the thing that we most wanted to know about Ronald Reagan, the thing that most interested us, was 1. would he really raise taxes after all 2. invade Nicaragua 3. make up with his son Michael?

Burke Leon, Huntington Sta., N.Y.
sp. ment.: Susan Medalie, Washington, D.C.

My name is not 1. legion 2. Bond 3. Mr. Ferraro.

Carolyn Dryden, Bartlesville, Okla.

Competition Rules: TYPEWRITTEN POSTCARDS, PLEASE. ONE ENTRY ONLY should be sent to Competition Number 521, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by January 18. Editor's decisions are final, and all entries become the property of *New York.* First-prize winners will receive two-year subscriptions to *New York,* and runners-up will receive one-year subscriptions. Results and winners' names will appear in the February 11 issue. Out-of-town postmarks are given three days' grace. ■

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Keeper of the Inn

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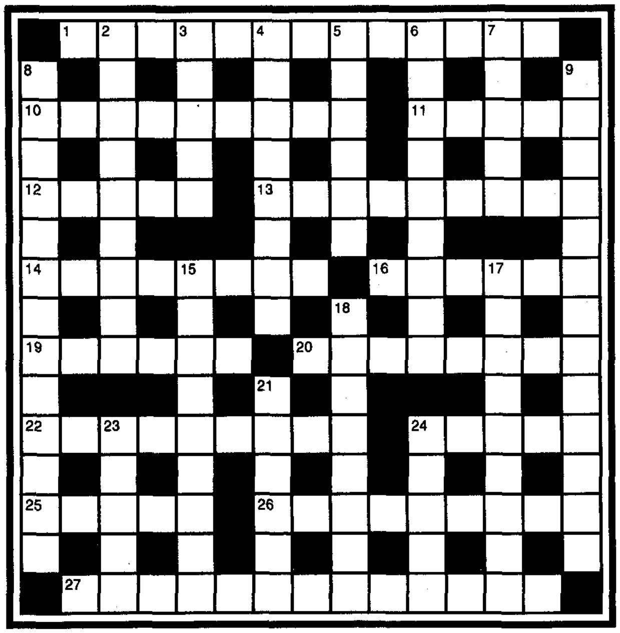
'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 Very tough—particularly tough in extremities? (2, 4, 2, 5)
10 Is crime enough without love and an expression of distaste to make you talk of the old days? (9)
11 Throw into the field of play. (5)
12 This line is dogma for a couple of subscribers. (5)
13 Typify at any time, but especially about now. (9)
14 Is it art's downfall that's caused by the ironic stuff he writes? (8)
16 Stroll in real confusion around the doctor. (6)
19 Man's absolutely serious, one hears. (6)
20 To make dessert with speed you need salt. (8)
22 Delicacy the vegetarian may accept provided it's not to be cut up. (9)
24 Crank gains victory with honour. (5)
25 Having to acknowledge a novice presents a knotty problem! (5)
26 Bore a band when persisting with this irregular pulse? (5, 4)
27 Sun-lust sure as can be to cause abnormal emotional tension. (7, 6)



Down

2 The devil's about to ruin one of the helpers of this world. (9)
3 Irritate by knocking the top off that well-known amplifying system. (5)
4 Sit awkwardly in clothing and appalling discomfort results. (8)
5 Former Prime Minister puts his feet up on board and has a rest. (6)
6 Father returns platter broken, but the sweet's intact. (5, 4)
7 The volume that cast light on some troops. (5)
8 Getting in first—and then taking as well! (13)
9 Pallid beast, rare but useless! (5, 8)
15 Builds a new home, placing seats about first? (9)
17 Surely it's idiotic not to curse about bad weather? (9)
18 The skipper, having only promises of payment, is naturally carping. (8)
21 Wild bear is found in Yugoslavia . . . (6)
23 . . . and see me running back from the lair elsewhere in Europe! (5)
24 Bird or boot? (5)

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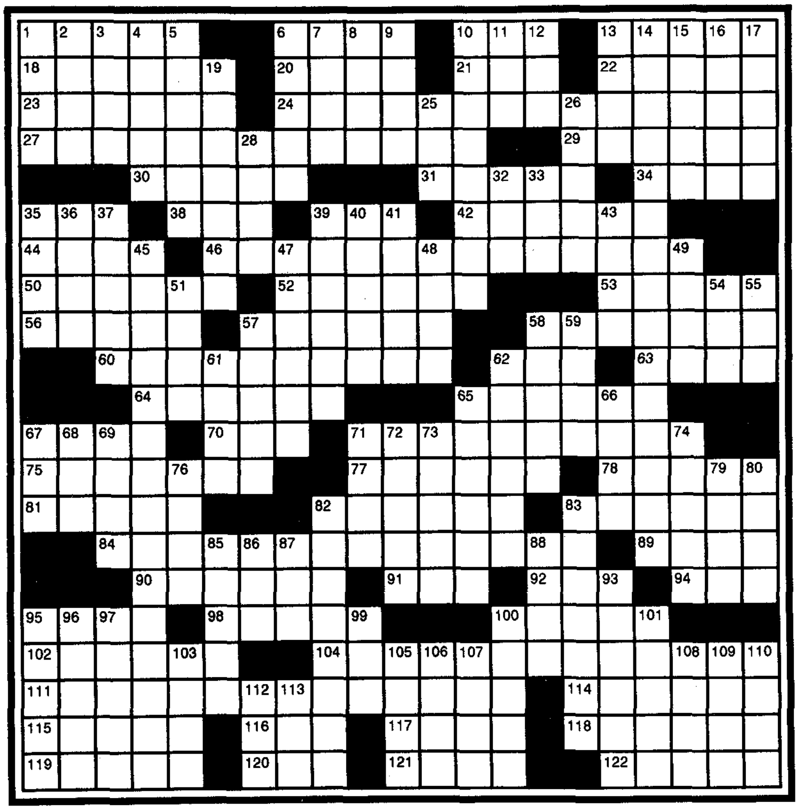
'LES GIRLS' :'CUE' CROSSWORD/By Maura B. Jacobson

Across

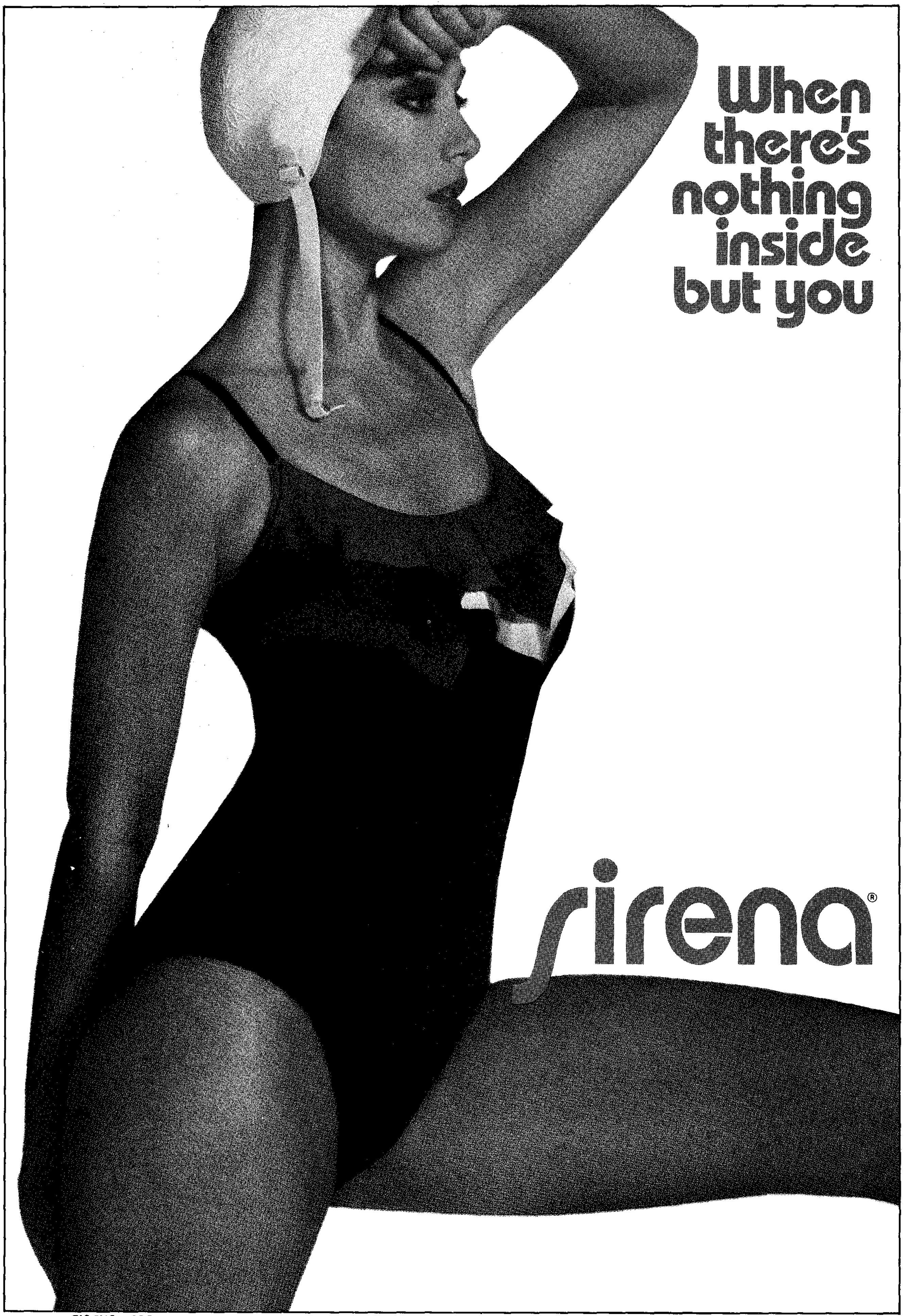
1 Meager
6 Pizzazz
10 Tugboats do it
13 Word on a ticket
18 Bindle stiffs
20 Venetian ruler
21 Dos Passos trilogy
22 Son-in-law of Mussolini
23 Noah's landfall
24 ACTRESS
27 FICTIONAL CHARACTER
29 "Fiddler" matchmaker, et al.
30 Diabolical one
31 Juror's concern
34 —— does it!
35 Roman 1150
38 Cub Scout unit
39 Cow comment
42 Anthony Perkins's father
44 Founder of Kiev
46 MUSICIAN
50 Quagmire
52 John Jacob's family
53 Quickly
56 Sun-dried brick
57 Photographer Adams's namesakes
58 The Sioux
60 SCIENTIST
62 Half of La Goulue's dance
63 "Must have been something ——"
64 Acclimates
65 Least significant
67 Friendly femme
70 Third word of "America"
71 PUBLIC FIGURE
75 Hermit
77 Hayes's Secretary of State
78 All set
81 Mournful chime
82 Casino employee
83 De Beauvoir's ami
84 DANCER
89 Pulled the trigger
90 Take —— (tend to)
91 Part of a franc
92 "Chorus Line" song
94 Spire ornament
95 Beehive State
98 Do tailoring
100 Gown in the Forum
102 Formalistic teacher
104 DIVA
111 NOVELIST
114 Acquiesce
115 Bone: prefix
116 Clergywoman
117 Tennis ploys
118 "Dracula" author
119 Projectionists' items
120 Caboodle's partner
121 Hebrides dialect
122 Lieu

Down

1 Counterfeit
2 Uncas's love
3 In —— way (in difficulty)
4 N. Am. Air Defense
5 Grouped, with "up"
6 Ford flop
7 Be a goldbrick
8 Taj Mahal city
9 In the vicinity of
10 Like a potato
11 Simple sugar
12 Hell, to Sherman
13 Have a migraine
14 COURTESAN
15 Actress Toren
16 Malay Archipelago, on a French map
17 Hotsy- ——
19 Connie or Stella
25 Alt.
26 Parachute material
28 A Merrill
32 Cuba or Aruba: abbr.
33 One of the Khans
35 N.Y. museum
36 Lump of earth
37 "Vive ——"
39 Madame, U.S. style
40 Cowboy flick
41 Old Greek coins
43 Northern cod
45 DESIGNER
47 Proms
48 Cockney's steed
49 Pro ——
51 Observed
54 Witch's pet
55 Ethnic suffix
57 Eaglet's home
58 Runs risks
59 All over again
61 Macadamias
62 Middle: prefix
65 Jeanne of cinema
66 Antitoxins
67 "Raiders" quest, 1981
68 Les boys
69 Champagne bucket
71 "Did you ever —— lassie?"
72 Six tsars
73 Swedish port
74 Machine tool
76 Arm bone
79 Lose hold of
80 Abominable Snowman
82 Yielding with courtesy
83 Las married girls
85 Muse of poetry
86 Wiggly catch
87 Note (down)
88 College mil. org.
93 Votes successfully
95 —— grabs
96 To the point
97 "—— with Judy," 1948 film
99 Thing, at law
100 Feel intuitively
101 Kind of cravat
103 Sgts., e.g.
105 Not quite a hurricane
106 Operatic prince
107 Makes a pinch
108 Toy dog, for short
109 Notion
110 Wimp
112 Pen dip
113 —— generis



Solutions to last week's puzzles appear on page 102.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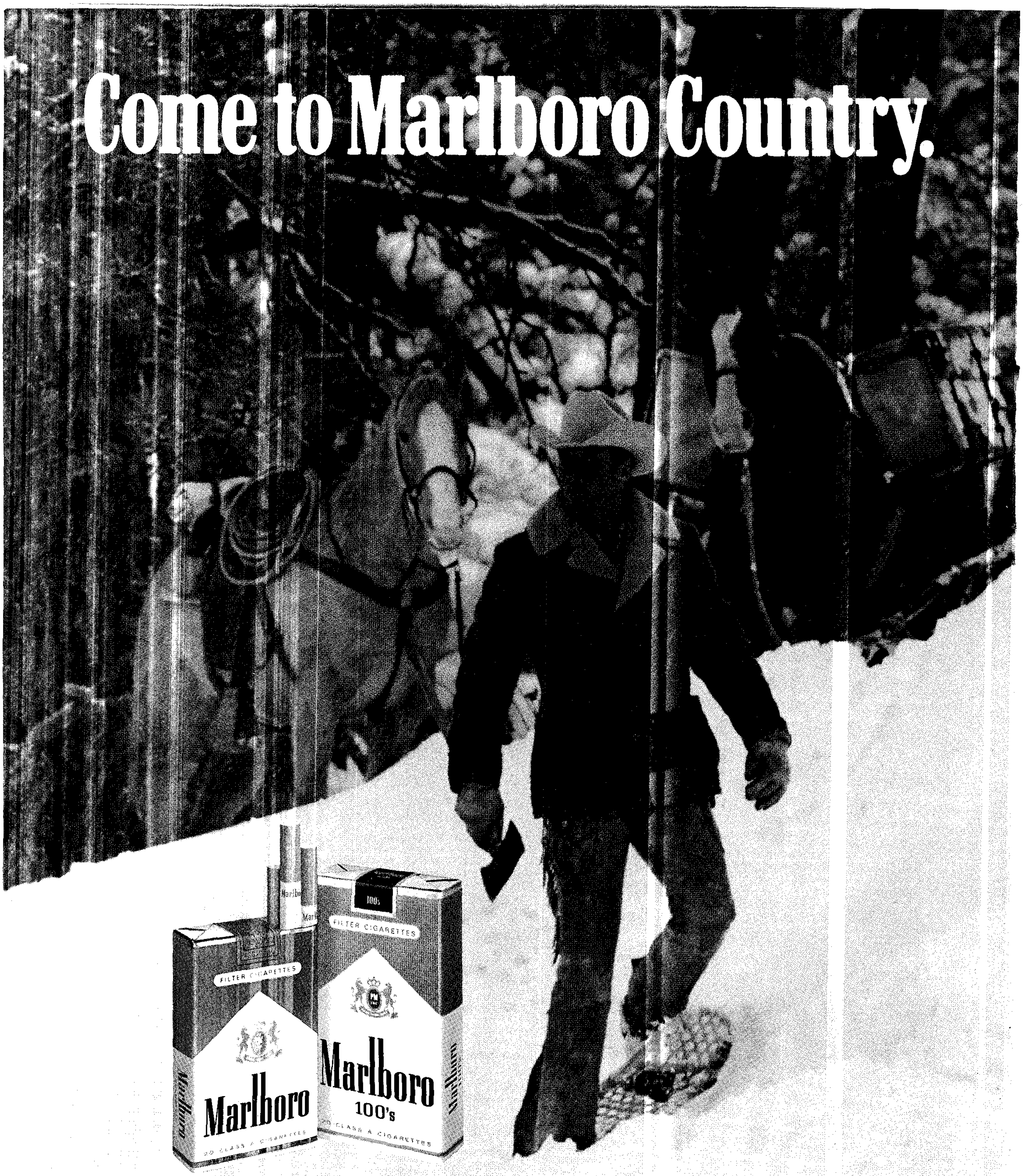
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